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R. D. MACLEAN as RICHARD III.

THE MONUMENT TO BOOTH



An interesting event on May 5 was the dedication of the monument to Edwin Booth in the lot in which he is buried at Mount Auburn, near Boston.

The services were simple and were witnessed by a host of the more intimate friends of the tragedian, among the number being Edwin Booth, George C. Gorham and his wife, Joseph Jefferson and William Chapman, representing the Players' Club; Mr. and Mrs. Harry Magowan, Mr. and Mrs. Harold Hargrave, relatives of Booth's first wife; Mrs. Louis Agassiz, Mrs. Ole Bull and her daughter, Mrs. Ole Bull Vaughn, Mrs. John Ward Howe, Mrs. James T. Fields, Sara Jewett, and the Rev. Edward Everett Hale, D. D., who conducted the simple exercises consisting of address, prayer and benediction.

The monument is of Tennessee marble, a Greek temple in shape, six feet high, appropriately carved, designed by Stanford White. In the face of the stone is a bas-relief of Edwin Booth at the prime of life, done in bas-relief by F. Edwin Clark. The monument is impressive in its very simplicity, as will be seen by the above cut of it.

On the same side, beneath the Greek temple of Comedy and Tragedy, is the following:

"The face of the life shall surely come into my study of imagination, and every lovely scene of the life shall come up before me, more precious than the most precious of the past, more vivid than the most vivid of the present, more real than the most real of the future."

Mr. Hale spoke of the deceased's tender and affectionate regard for all with whom he came in contact, of his generous disposition, and of the way in which he had himself to serve even the humblest if he could, without reluctance to claim upon him. The actor's power to uplift his audience was noted, and the eulogist quoted what Lockhart said of Booth when he was dying as appropriate to Edwin Booth: "He never had said one word which could injure one of his fellow men." It was these memories of his personal life that never could die out from the thoughts of those who knew him; and these memories came fresher than ever in this place and at this time.

Mr. Hale read passages from the Sixty-second Psalm, and from the twentieth and twenty-first chapters of Revelation, and offered prayer. The service closed with the Lord's Prayer, said by all those about the monument, and a benediction.

DANCED BEFORE THE JUDGE

Manager L. F. McFadden, of the Washington Opera House, Rochester, and Mrs. Emma McCoy, the mother of the McCoy Sisters, dancers, were cited before the Police Judge of that city the other day to answer a charge of violating the State law relating to the performance of children on the stage, preferred by the local branch of the Gory Society. The party appeared before the Mayor of Rochester, where the children performed their dances, among them being an imitation of Louis Colton's "Tavern." The Mayor granted them a license to appear, and the case was dismissed.

ATTACHED THE RECEIPT

The receipts of the International Vaudeville company, managed by Ambury and Hennessey, were attached at the Metropolitan Theatre, Sacramento, Cal., on May 5, on a suit by Nellie Page and Florence Thropp, who demanded damages in \$200 each on the claim that they were engaged in New York to go to California and appear in San Francisco, and that their fares were to be paid back were in full payment. The complaint was that the managers of the company had refused to make good the return fares.

EVIDENTLY UNJUST.

The complaint of Charles F. O'Brien by letter in last week's *Mirror* of ill-treatment at the hands of the business manager of Springer and Welty's Black Crook company seems to have been unfounded and unjust. Mr. O'Brien says he was "treated like a dog" after he had accidentally broken his knee while performing Greppo at Stockwell's Theatre in San Francisco, and that he would have died had it not been for the good offices of the Elks.

G. M. Welty called at the Mission office last week to correct the impression left by Mr. O'Brien's letter. Mr. Welty said that O'Brien had been unreliable on several occasions during the tour, but that he had been well treated invariably. And Mr. Welty showed receipts that contradicted the claim of O'Brien, who had signed his acknowledgment of the payment of all obligations to him by the management in full.

After his accident, the business manager of whom O'Brien complains paid the bill of the physician who attended O'Brien, amounting to \$50; paid O'Brien's salary in advance for a week and five days, and bought for him, at a cost of \$50.10, a first-class ticket from San Francisco to New York over the Atlantic and Pacific Railroad. Receipts for all these payments were shown by Mr. Welty, who was excusably annoyed that the actor should, in the face of such treatment, have made the charge he did.

A SAN FRANCISCO MANAGER.

I. P. Howe, lessee and manager of Stockwell's Theatre, San Francisco, is in town in the interest of his house. Mr. Howe, who has long been prominent in the Northwest, undertook the management of Stockwell's under adverse conditions. The theatre, although the best located in San Francisco, had run down so that it seemed to promise nothing to ordinary enterprise. When Mr. Howe took the house it was predicted that he "would not last a month." To the surprise of everybody, he has thus far made a brilliant success in its management. This has been due, no doubt, to Mr. Howe's close study of the taste of San Francisco and his excellent judgment in booking. Unfortunate controversies between the newspapers of San Francisco and a prominent manager of that city have tended to injure all theatrical business of the town, and the care and enterprise of such managers as Mr. Howe are needed to re-establish the good name of the city among the rank and file of the profession. Mr. Howe is a loyal Californian, and insists that with the return of better times that city will again assume an importance to Eastern managers that it seems of late to have in a measure lost.

SEVERAL FLATTERING OFFERS.

"One in-a-million of my card in *The Mirror* has brought me several very flattering offers for next season. I wish you continued success." VIRGINIA MINNELL.

DETROIT, May 24, 1894.

FANNY RICE'S NEXT TOUR.

Dr. George W. Purdy and his wife, Fanny Rice, are at the Gilbert House.

"We shall remain in New York several weeks," said Dr. Purdy to a *Mirror* reporter. "We shall then go to New Hampshire for a vacation. It will be brief, as Miss Rice will open her season at the Bijou Theatre on August 27. She will present *Miss Lorraine* abroad. The comedy was acted a few weeks last season by Miss Rice and the company supporting her in *A Jolly Surprise*, and it was enthusiastically received, in spite of the fact that in various respects the actors that interpreted it were not adapted to the characters for which they were cast."

"Later in the season Miss Rice will visit us in New York, appearing at the Star Theatre. It is a fact worthy of notice in this connection that all the time at the Star the evening season will be taken by W. H. Crane, Duncan Thompson, Miss Rice, and Joseph Jefferson."

WOULD NOT COMPROMISE.

Maida Craigan suffered an injustice at the hands of the Rock Island Railroad company during her tour of that State. Tickets for her company were bought in Des Moines for Iowa City, where they were booked to play Easter Monday. By a mistake of a railroad official, the baggage was checked to Des Moines, way beyond destination. On arriving late at night at Iowa City, it was impossible to find out where the trunks were, as the checks gave no clue. When they were finally traced to Des Moines, Miss Craigan wired for them to be returned at once. They were put on a freight train, and the freight train was side-tracked. As a result, the theatre at Iowa City had to be closed, the performance abandoned, and an adverse sale of \$50 returned. Miss Craigan made a reasonable claim for damages, but the railroad company has refused to settle it, claiming that it is not responsible.

THEY WANTED REFRESHMENTS.

The suit of Adolphus Webster against Emma McVicker was tried in the City Court recently before Judge Elrick. Plaintiff's claim was for \$925, a balance alleged to be due for 5,000 conveniences ordered, as claimed, for distribution as souvenirs on anniversary presentations of Mr. Potter of Texas. Mr. McVicker acknowledged using 1,000 of the souvenirs, which he paid for, but denied having placed himself under further obligation to the plaintiff. The case was given to the jury at about 11 o'clock a. m. After the jury had been out about three hours they sent a note to the judge stating that they stood ten to two, and asking for refreshments. The judge sent for the jury, and asked them if they could agree if he should furnish them with refreshments. They replied that they could not, and were discharged.

NEW YORK'S PERMANENT CIRCUS.

New York is to have a permanent circus on the plan of the permanent circuses in London, Paris and Berlin. The enterprise is in the hands of the New York Circus Company. The company is capitalized at \$200,000, and the stockholders and incorporators comprise some wealthy New Yorkers.

The circus is to be established, it is said, on a site near the Central Park. W. R. Bigelow has been selected as the architect, and will model the new building after the Cirque d'Hiver of Paris. There will be a single ring of 42 feet in diameter, entirely surrounded by the balconies of the auditorium.

The cost of the building is estimated at about \$700,000. The total area will be 32,000 feet, and the diameter of the auditorium will be 130 feet. The front of the building will be made suitable for a café and business office. The auditorium is to have a seating capacity of 4,000 people. In connection with the circus there will be a series of stables intended for the exhibition of trained horses, which will be in the nature of a permanent horse show.

George E. Mansfield, of the Grand Opera House, Boston, is to be the general manager of the enterprise. According to present arrangements there will be a performance every night except Sunday and two matinees. The circus will be of a high order, and eventually will comprise spectacular performances. The performers will be drawn exclusively from Europe, but Mr. Mansfield declares that the best circus performers abroad are mostly Americans. The policy will be to secure the best attractions offered in London and Paris. The general admission will be fifty cents. The price of reserved seats will be \$1, and a box seat will cost \$2.

Provision has been made in the plans for a roof garden, which will overlook the prominent thoroughfares and Central Park. Another feature will be a tank for aquatic exhibitions. Work on the building will be begun next month, and the circus will probably open early next fall.

The Central Trust Company, of New York, is the registrar of the stock, the trustee of mortgage, and depository of the company's funds. The company is to be organized with a bonded and stock liability of \$750,000 first mortgage six per cent. gold bonds, having twenty years to run, with an option to redeem at 110; \$20,000 eight per cent. non-assessable preferred stock, and \$1,000,000 common stock. The working capital is \$50,000. It is computed that the gross annual revenue will reach \$777,000, and that the expenses incurred will be \$324,000 a year.

A LEAGUE TALK.

The Professional Woman's League enjoyed a final social in their old quarters last week before removal to their new rooms at 1509 Broadway. "Aunt Louisa" Eldridge presided. Mrs. Edmund Knowles spoke amusingly of pecuniary prospects; Mrs. Ada Crisp Marsh dwelt upon the improved situation in prospect; and Cora Tanner, who has charge of the donations, said she had received many contributions.

The entertainment consisted of a violin solo by Cecilia Bradford, accompanied by Bertha Clay; the singing of Tolstoy's song by Florence Malford, accompanied by Beatrice Malford; and recitations by Sara Neville. Lottie Haskins also recited "The Duke and the Dog."

The rooms were decorated floridly, and the tea table was a popular feature. Dr. Fanny Oakley, Mary Penfield, Clara Thropp, and Charlotte H. Bolton presided over the table. Among those present were Mary Shaw, Marguerite St. John, Mrs. Robert Hamill, Ella Carroll, Ella Guttridge, Mrs. Mary Sherman, Emma Folsom, Blanche Weaver, Mrs. C. B. Bishop, Mrs. Emily Chamberlain, Mrs. John Quincy, and Mrs. Plummer. Mrs. Sydney Boardfield, chairman of the executive committee, praised the work of Bertha Welty, chairman of the literary committee, and Katie Mayhew, chairman of the dancing committee.

MR. WILLARD'S PLANS.

E. S. Willard appeared in Detroit last week. After fulfilling engagements in Toronto and Montreal, the actor will not be seen again in this country until a year from next autumn. On June 6 Mr. Willard will sail for England by the *Paris*, accompanied by the principal members of his company, including Royce Carleton, Harry Carr, Hugh Harting, Bennett Lee, Fannie Craddock, Emma Rivers, Keith Walsman. In spite of a much needed rest Mr. Willard has arranged to appear for a short season of five weeks at the Comedy Theatre in London, after which he will retire from professional work for at least eighteen months. Marie Burroughs will join her husband, Louis Hennessey, at their pretty home at Cottage City, Martha's Vineyard, and there devote herself to the necessary preparations for her own tour next season.

THE BILL KILLER.

The House several weeks ago criticized a bill introduced into the Ohio Legislature proposing to tax theatres in a class with dance halls, billiard and pool rooms, and race tracks. The correspondent of this paper at Mansfield, O., writes that the proposed law has been killed in committee-room, through the efforts of the Hon. C. E. McBride, representative from Mansfield. Mr. McBride deserves commendation.

IS IT ONLY IN TWO?

Information is received to the effect that Fongorugh's Circus, which wintered in Philadelphia, is going through the South in two sections, the main feature of the show being exhibited in the larger cities while a section embracing minor features is run to the smaller places. Although both are billed as the entire show, on April 30 the main circus was at Richmond, and the smaller section at Danville, Va.

GOSSIP OF THE TOWN.

Jennie Yeomans will sail for Europe in June.

Dr. Bill (Southern) closed season at Ilion, N. Y., last Saturday.

Philip Ott is ill at his home in Chelsea, Mass.

O. H. Butler has leased the Bijou Theatre at Washington, D. C.

Richard Mansfield closed a successful season of thirty-eight weeks at the Chestnut Street Opera House, Philadelphia, on Saturday night. He has carried a company of thirty-nine persons by special trains during his tour.

E. H. Vanderfelt has been engaged as leading man, and Fred A. Everill as comedian, for Julia Marlowe next season.

By advice of her physician, Maggie Cline will rest for a few weeks.

Anna Robinson is winning praise for her work in *A Temperance Town*, in the part formerly played by Miss Mikel.

Judgment for \$347 in favor of Thomas G. Hayes, and against Henry E. Dixey was entered last Wednesday in the City Court.

Charles Frohman sailed for Europe last Wednesday.

Charles F. Nordlinger will edit the next number of "The Gallery of Players," to be published by the *Illustrated American*.

G. P. Huntley has been re-engaged by the Kendalls for their next American tour.

The local press of Huntsville, Ala., congratulates Manager Kraus, of that city, on his attractions during the season.

The marriage of Julian Mitchell, stage manager of the Madison Square Theatre, and Jessie Clayton, the dancer, is announced to take place on Thursday of this week.

Harry Conner was injured the other day by the overturning of a wagon during a drive in the Park with friends.

The Venns company disbanded in Chicago last Saturday night for the season. Many of the members returned to New York.

The *Bangor Commercial* says that Manager Owen is much pleased with his new theatre in Bath, Me.

Albert Gilmer, manager of the Alhambra, London, suggested to Clement Scott the idea of the New Victoria Cross tableaux which are a notable success at the great Metropolitan Temple of Terpsichore. While in London Joseph Arthur negotiated for their purchase, and Clement Scott rewrote the libretto, calling it *The President's Golden Star*. The price asked was £100, which Mr. Arthur declined to give, and so the purchase was not completed.

Bingler Poles is doing excellent work in the lead in *Coon Hollow* at Chicago. The *Inter Ocean* says he is "earnest, manly, intelligent, and pleasing as the lover."

Julia Marlowe made a mistake as she was leaving the Empire Theatre, at Holyoke, Mass., one night recently, and sprained her ankle, but was not so seriously hurt as to interfere with her appearance the next night at Pittsfield.

Judgment was given in the First Criminal Court, Newark, N. J., last week, in favor of Martha Faust, a German actress, against the German Theatrical company, for \$72.75. The plaintiff was engaged to sing and act by the defendant company, and for that purpose came from Berlin. It appears that her work excited the jealousy of others of the company, and she was so treated that she left, whereupon her pay was refused. Then she brought suit.

H. B. Curtis extended a general invitation to the profession to attend last Saturday's matinee at the Standard.

Wagonloads and Kemper's stock company at Casino Opera House, Kansas City, scored a hit last week. Misses Rowan, Abell, Eaton, and the others were well received.

The trunks of The Gallery Slave company failed to arrive in Manchester, N. H., the other day, and the company appeared in the play in street costume.

The Glensford Theatrical company was stranded recently in Honesdale, Pa.

Georgia Powers Carhart, assisted by Marshall P. Wilder and other artists, will give a concert on the evening of May 24 at the Ross Street Presbyterian Church, Brooklyn. Mrs. Carhart has a voice of great depth and feeling, and her concert in New York has been a matter of pride to her friends in Kansas City, where she was prominent in musical circles previous to her residence here.

Joseph Jefferson recently lectured at Springfield, Mass., repeating his essay delivered at other cities and heard in New York. After the lecture, however, as is usual with him, the distinguished actor submitted to questions from the audience and answered them. As to a subsidized theatre, he said that could never be in America, as the theatre would have to change with each administration. "The Democratic low comedian," he said, "would have to give place to the Republican tragedian."

A burlesque opera called *Peter Stuyvesant* was produced in Albany last Wednesday evening by amateurs of that city, including members of Company A, of which organization the author, William S. Collins, is a member. The title role was played by the author, and the piece made a great hit, its lines being very humorous, although of local application, and its story amusing.

Edna May Spencer celebrated her birthday in Rock Island, Ill., on May 10. She received many handsome gifts, and with Nellie G. Spencer tendered a banquet to the Spencer Comedy company after the performance of *A Fight for a Million* for the one hundredth time. This company has been engaged by Manager L. M. Crawford for his summer season in Omaha, opening on June 3. The company, with one exception, is the same that opened last August, and salaries have been paid all the season.

FOREIGN PLAYS AND PLAYERS

Australia.

Melbourne, April 15. Williamson and Musgrove's Royal Comic Opera company, after a very successful season at the Princess Theatre, leave on the 16th for a tour through the provinces. The annual dramatic season will be inaugurated on the 14th at the Princess, with the Bland Holt Dramatic company, who will open in A Woman's Revenge, Pettitt's latest work.

Preceded and advertised by an abortive application to the Chief Justice for an injunction, Struck Oil was produced on March 24 at the Theatre Royal, and has been running since to crowded houses, money being refused every evening. Maggie Moore as Lizzie Stofel looks and plays the young school girl to perfection. J. F. Ford as John Stofel, and J. P. West as Deacon Skinner are good, and the other characters were satisfactorily filled. The past history of Struck Oil shows it to be the most popular piece that has ever been performed in Australia, though it had a mild reception in London and the British provinces when it was presented there sixteen years ago. Maggie Moore, with J. C. Williamson, first played Struck Oil here on Aug. 1, 1874, when they played a season of 122 nights. Struck Oil running for fifty-one nights. It was again played by them on Aug. 23, 1879; it ran till Oct. 3, since which time it has not been played here till now. During this production no less than 21,000 persons paid to see Struck Oil the first week.

The Shaugraun at the Alexandra Theatre was followed by Uncle Tom's Cabin, with Hoses Easton (who came to this country some years ago with the Georgia Minstrels) in his old successful part of Uncle Tom. Dan Barry is now in his seventeenth week at this house, and has been the pioneer to demonstrate that melodrama can be placed on the stage for prices half of what were formerly charged. The Octoborn is to go up to-morrow evening.

The variety company at the Alhambra have entered upon their sixteenth week, which speaks well for the business management of Eddie Simpson, who has also been appearing himself lately with great success in topical songs. No fewer than twenty-nine performers are on the bill. The Beaumonts, the water wonders, reappear to-morrow.

After a long absence in New Zealand, the Cegill Brothers appeared at the Gaiety on March 24, having engaged the theatre for a term, and secured a very capable company, including Harry Stelle, a burlesque skater from America. Tom German is manager.

The Victoria Hall was opened on March 24 under the name of the Alcazar Vaudeville (after a San Francisco theatre, I believe), by W. H. Speed, who has left the Gaiety. The first part consisted of a congress of nations, in which Messrs. Pope, Rockley, Sayles, and Lyndon appeared. The remainder of the entertainment was of the variety type.

The Bijou Theatre is to reopen on April 21 for seven nights of the Arnold Thornton company in Charles's Aunt, after which they tour New Zealand. After the Arnold Thornton visit the Bijou will be run by the following syndicate: Arthur Garner, E. J. Linnen, R. S. Smythe, J. F. Sheridan and J. M. Walsh. The lease will be opened with Morocco Bound.

Mrs. Brown Potter and Kylie Belle were unable to arrange dates with J. C. Williamson, to admit, in the immediate future of their revisiting Australia.

George Darrell, the actor and dramatist, returned from America by the latest mail. He purchased the Australian rights of six new plays before leaving to fulfil an engagement in New York.

Siguer Calcedo, the acrobatic athlete, whose wonderful performances during the pantomime season astonished Melbourne, addressed a letter of general thanks to the public of Australia and to the management, under which his season was so successful (Williamson and Musgrove).

Grace Planted, who is playing in San Francisco in the opera of Nanon also Fanny Liddiard and Tillie Sellinger are all well known in Australia. Grace Planted it is stated is shortly to be married to Frank Fowler, an ex-congressman of the United States.

Pony Moore proposes to shortly visit Australia with a big variety company. Two prominent members of the Royal Comic Opera company, Joseph Tapley and Violet Varley, were married yesterday. The bride is an Australian but the bridegroom came from London about twelve months ago.

J. E. Kims, a well-known theatrical manager and basso vocalist, died on March 30 from heart disease. He originally came to Australia with a minstrel troupe from San Francisco some years ago. He was sixty-six years of age.

I hear that Mrs. Reeves, the great tenor is likely to presently make a professional tour of Australia.

ANITA E. BASS.

SYDNEY, April 16.

The chief event, so far, of the Brough and Boucicault company's present season at the Lyceum was the production on Saturday last of Pinner's much-discussed Secomo. Mrs. Tanqueray, with a cast as follows: Aubrey Tanqueray, George Titherage, Cayley Drummond, Dion Boucicault, Sir George Orreedy, Cecil Ward, Captain Hugh Ardale, H. Renouf, Frank Mcquith, O. C., Mr. Carey, Gordon Joyce, Mr. McIntyre, Morse, Mr. Hardie, Paula, Mrs. Robert Brough, Mrs. Cortisyon, Miss Roman, Eileen, Grace Noble (late of Cartwright Tapping company), Lady Orreedy, Emma Temple, Paul, Goucher was responsible for the two scenes. Mr. H. Renouf was with Irving's Lyceum company during his American tour in 1881 or '82. Brenda Gibson, who replaced Pattie Brown on her leaving Brough and Boucicault and who made a decided hit as one of the Amazons, has left this company and returns to London shortly. Benson Major is doing likewise. One of the partners, most likely Boucicault, is to take a trip home in the firm's interests.

Charles Arnold had a very fair season at

the Criterion with Captain Fritz and Hans the Boatman. He has now rejoined Frank Thornton at Adelaide and after a combined season in Melbourne they tour New Zealand, after which they will farewell in Australia, and then tour home via the East.

J. C. Williamson, speaking to a London pressman the other day said, referring to the firm: "We have kept above water and we shall keep above water, for the bad times are past."

Arthur Garner is engaging artists for Melbourne Bijou. Associated with him in the venture are Linnen, Sheridan, and the much traveled R. Smythe.

The Belle-Cole concert party, syndicated by W. H. Poole, open their Australian tour at Adelaide on Thursday next, following which they proceed to Melbourne, Sydney, and Brisbane.

Myra Kemble (Mrs. White) is leaving for London this week. Her visit is not a professional one.

T. Hudson is now on his way back from India in search of talent. He has combined with Mrs. Potter's ex-manager, T. V. Twining, and the new firm intend to keep several companies going during the cold months in India.

Australians are very disappointed at the lapsing of arrangements for a Potter-Belle season. Both Williamson and Musgrove and Alexander Mayne, of the Criterion, were in treaty with them.

Allan Hamilton, at present in New Zealand, is to tour Australasia and the East with a troupe, with Prof. Beaumont (of natatorial fame) as star.

You will doubtless be sorry to hear that J. E. Kims has joined the majority. He came over here with a minstrel company from Frisco, and was at one time connected with Lyster's Opera company.

Walter Bentley has been appearing in J. H. Lyon's Squatter Pardon, at Adelaide, and intends to revive The Silver King at an early date.

George Rignold is at present occupied with an important revival of The Lights of London. He has been approached as to a New Zealand tour.

J. F. McMahon and R. R. Kenna are importing Morocco Bound. Elton will appear in Charles Danby's part as Squire Higgins.

Fillis has returned with his circus from his not so prosperous Maryland trip, and is retrieving his fortunes here.

Annis Montague and Charles Turner returned from Honolulu in the Alameda, and are now in Sydney.

The stoppage of Sunday concerts here has been much resented by managers and the profession generally.

Edith Bland, wife of Austin Breton, has returned from Tasmania and New Zealand. Her last Sydney appearance was as Lady Castlejordan in The Amazons.

I noticed Maggie Knight in Sydney last week. She was Harry Jessett's wife, and has been off the boards some time.

Taking theatrical matters all round, although the profession are having very bad times, the crisis is now past, and the status of the Australian stage has in some been impaired.

E. NEWTON DAILY.

VERY PROFITABLE.

"My little advertisement in The Mosaic has been very profitable to me, as I have been the recipient through it of several offers for next season."

MRS. GARDNER.

Little Nugget company.

DETROIT, May 15, 1924.

NOT BOUCICAULT'S WORK.

The one-act drama, The Luck of Roaring Camp, which was put on in front of Godgeons at the Empire last week, is somewhat misleadingly billed. The programmes state that the piece was "thought out" by Dion Boucicault. As it has come in for a considerable share of adverse criticism it is but fair that the posthumous fame of Mr. Boucicault should be protected from the consequences of this crude and unsatisfactory production.

The truth of the matter is that Mr. Boucicault had almost nothing to do with the authorship of this dramatization of Bret Harte's celebrated sketch. Not long before his death the dramatist mapped out a play founded upon "The Luck of Roaring Camp." He purposed to write it in association with Ben Teal. He discussed the subject carefully with Mr. Teal, and, we believe, reduced it to scenario form. But death overtook the veteran before the work of writing the play was really begun.

The Empire curtain-raiser represents Mr. Teal's development of Mr. Boucicault's idea. If The Luck of Roaring Camp had been either an artistic or a popular success, the credit would have belonged to Mr. Teal. As it is, an injustice is done to Mr. Boucicault's memory in equivocally attributing the fragmentary work to him.

MACLEAN AS RICHARD III.

R. D. MacLean's portrait as Richard III. occupies the front page of The Mosaic this week. The expression and general make-up of Mr. MacLean's characterization command unusual interest. Mr. MacLean's Richard possesses originality, as do also his Shylock, Othello and Spartacus. He conceives Richard to be a shy villain, "who murders while he smiles," and yet appears to be perfectly innocent until he reaches the height of his ambition—the crown. He then throws off his crafty disguise. Mr. MacLean believes in emphasizing the subtle intellectual aspects of Richard more than his coarse and brutal traits.

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UNDER THE BLACK FLAG.

John A. Preston writes to The Mosaic in answer to a statement published from Mr. Winnett to deny that the Howard stock company is playing pirated plays. Mr. Preston says: "My repertoire consists of the following: An adaptation of the old play Henry Dunbar, made by myself and called The Banker; an adaptation of Marie Corelli's 'The Vendetta,' called The Roman; Sin and its shadow, a play to be had anywhere for fifteen cents, a play called Saved, or, A Wife's Peril, which I call In His Power, as I understand the title is obsolete and the paper has been on the market for five years; a play called Naval Engagements, which I call Love's Warfare. Who objects? And now kindly inform me where I have erred. I wrote to Mr. Winnett in answer to his standing 'ad.' in dramatic, as, for a play on a royalty, and his reply was the article in The Mosaic."

The Harper and Taylor Dramatic company is eking out a miserable existence in Arkansas and the Southwest pirating standard plays. The company appears generally in small towns at 10-20-30, without scenery or properties of any kind, and try to present The Two Orphans, The Black Flag, The Little Duchess, The Octoborn, Monte Cristo, My Partner, The Silver King, Kathleen Mavourneen, The Galley Slave with seven persons. At last accounts, the seven engaged in the company were looking for back salaries.

George C. Jenks, of Pittsburgh, Pa., writes to The Mosaic: "I see by The Mosaic that an enterprising gentleman named Titus is playing Lincoln J. Carter's play, The Fast Mail, under the title of The U. S. Mail. Probably Mr. Titus thinks that when a man becomes a thief he should steal all he can lay his hands on. The U. S. Mail is the copyrighted title of my farce comedy, that has been played all over the United States, and Mr. Titus has no more right to it than he has to Mr. Carter's play."

J. E. Nugent informs The Mosaic that W. H. Gregory's dramatic company recently advertised Frisco and Nugent's The Fugitive at Pueblo, Col., without permission.

Jerry Hazell sends to The Mosaic several small bills of the Sadie Raymond company, who are pirating The Old Homestead, The Private Secretary, The Galley Slave, Harbor Lights, and other copyrighted plays in Missouri.

Joseph D. Clifton says that G. E. Lothrop, of Boston, who two years ago rented three of his plays on royalty, copied one of them, Roland Romano, which he has since pirated under the title of Punished at Last. Mr. Clifton adds: "Charles Harringer, of Lothrop's stock company, is the principal pirate, and those who know him state that he and another copy all the plays used by Lothrop on royalty before they are returned to their owners. At the Providence Theatre my play was produced under the title Punished at Last, during the week of April 23."

The Marble Theatre company is pirating in Wisconsin. At Ripon in that State recently this organization appeared in Escaped from Sing Sing, Forget-Me-Not, and Trudgen Down, played under the title of The Midnight Ball.

Harrison and company's "Select Players" are pirating Louis Aldrich's My Partner.

The Lyceum Theatre company is pirating A Noble Outcast, Dad's Girl, and Lynwood, under the title of The Lynwood Mystery. This company has been billed for Austin, Tex., week of May 13, San Antonio week of 21, and Galveston week of May 23.

C. H. Colson, manager of the Colson Theatre company, started out from St. Louis several weeks ago with a company of eleven persons, and has been playing one-night stands in small Southern Illinois and Missouri towns. He has used The Plunger and Side-Tracked, the former being the property of Oliver Doud, Byron, and the latter of Julie Walters.

Morton and Pennington, managers of the Opera House at Burlington, Kan., figure as managers of Waite Atkinson, who proposes to open in Burlington on Aug. 20 in a repertoire which includes several plays belonging to other parties. Among these are Forget-Me-Not, Fauchon the Cricket, Solomon Isaac (Queen's Evidence), and Head Kicks. If Congress passes the law now pending, it is quite probable that this repertoire will be subject to considerable change.

REFLECTIONS.

The Bijou Theatre, Winnipeg, issued a souvenir programme on the occasion of the engagement of James O'Neill, on May 10-12, in Monte Cristo and Virginius.

Charles B. Lawlor, character singer, has closed with Hallen and Hart, and during the Summer will devote himself to his specialties, Jekyll and Hyde and Rip of the Catskills.

Arthur C. Sidman writes that he has severed his connection with Reno and Ford and will go out next season in a new piece under new management.

The Silurian Casino, at Waukegan, Wis., will open the latter part of June and its season will extend to September, performances being given nightly. A stock company will be organized and directed by Wilson Day, and the orchestra be directed by A. Frankenstein.

Silas Brainerd Duffield, Jr., a Boston artist, has joined the staff of Chaffey and Searles, scenic artists.

The Electric Quartette has been specially engaged for Gilmore's production of Robinson Crusoe at Gilmore's Auditorium, Philadelphia, on May 25.

Melrose Brooks (Mrs. C. H. Montague) will spend the Summer at her home in Connecticut.

The Great Falls, Mont., Opera House has been sold to A. J. Shores for mortgages amounting to \$17,000, and other obligations of \$20,000.

Among the attractions that Thomas H. Davis will have on the road next season are Joseph Haworth's On the Main Street, On the Bowery, with Steve Brooks as the star; Down in Dixie, a new Southern comedy drama; McFadden's Engagement, headed by John Cornell; another new farce, with Frank Buck in the leading part; The Hunter, rewritten; The Show-away, newly entitled; and a spectacular pantomime called The White Rat. Mr. Davis will also be associated with the management of Rush City and The Still Alarm.

Virginia Stuart, who made her debut last Thursday afternoon at Palmer's Theatre, is not a graduate of the Empire Theatre Dramatic School. The fact that Nelson Wheatcroft undertook the direction of her studies led to the report that she was one of his pupils.

Edward B. Adams, who has been playing in musical comedies for several seasons, has returned to New York. He has been successful in a change of his own arrangement which he will probably now give in this city.

Ada Barker sailed for England on May 12. She has been engaged to play Tolly in A Bunch of Keys for next season.

A paragraph was published last week to the effect that the Metropolitan Joe Frimling Company and the Thomas and Wiley Lithographic Company had brought suit against Edwin Milton Royle and Selma Foster Royle for printing. Mr. Royle, writing in reference to the statement, says: "Permit me to say I do not owe a bill in the world for a debt. The success of Friends has long since put me past the debtor class, for which I am duly grateful. I never have had any business or other dealings of any kind whatever with the printers named."

Clarence Handyside recently joined Ada Gray's company at Chicago. Miss Gray will close her season on June 2, and will sail immediately for England, where she will play sixteen weeks, accompanied by her husband, Charles F. Tingay.

Sadie Hason will open her season in A Kentucky Girl at Dayton, O., on Aug. 27.

A San Francisco jury the other day gave John W. Turner a verdict for \$35 against Charlotte Crabtree for legal services rendered in 1877.

J. M. Ward is in town arranging for the coming season of Pawn Ticket 210, in which Amy Lee, Frank Doane and F. Aug. Anderson will be featured. Mrs. Rose Watkins and Nellie Dunbar have been engaged for the parts of Aunt Dorothy and Alice, respectively, in this play. The season will begin on Oct. 1.

Marie Laurens joined the Pauline Hall Opera company as prima donna, opening on Monday.

Charles Melville, who has been manager of the New York Day by Day company, is in town.

THE USHER



Mr. Dithmar in the *Times* discusses a subject of very general observation—the increasing dearth of strong young leading men.

There is no lack of promising leading women. On the contrary, talented girls are coming constantly to the fore, developing qualities that are destined to ripen into commanding dramatic worth.

It is undoubtedly owing to the disappearance of the stock companies that the supply of leading men is failing. The stock company was the genuine school for these actors. It enabled them to advance artistically and to gain a great amount of the best sort of experience. The environment was entirely favorable to the best development. The discipline was salutary. Certain standards were set up and maintained.

All this is changed. The leading man of yesterday is the star of to-day. The leading man of to-day is bent on becoming a star before the morrow has dawned. Free to follow his own sweet will, intolerant of authority, he drifts from company to company, looking chiefly for an increase of salary, learning little of art in his eccentric flight, seeking an opportunity to get a backer and a play, and to become a little luminary on his own account.

Our leading men—those entitled to be classed in the first rank—can be counted easily upon the fingers of one hand. And the English stage is no better off. So great is the demand for young men who look well, dress well, and act a little that mediocre talent demands and receives a high reward.

The question of how this void is to be filled is becoming serious. Now that the American dramatist is furnishing forth virile and excellent products, the necessity of securing adequate players to interpret the most exacting line of parts becomes urgent.

One of the leading theatrical operators in this city, who has had some great successes and several colossal failures during the past season, considers himself fortunate, I hear, because when his books were balanced the other day he found his net losses did not exceed \$50,000. He is indeed a philosopher who can find comfort in contemplating this result.

There is a singular weakness in the dramatic field abroad at the present time. London has several new plays that are drawing fairly well, but not one of them seems to possess the qualities that encourage belief in their success over here. Paris has had a plentiful share of failures of late. There is nothing running there that attracts the eye of the American manager.

In these circumstances what a future lies in store for our dramatists, who—to judge by their current industry—intend to do their utmost to supply the home market!

Experience has taught shrewd observers to receive *com grano salis* the cables from London and Paris concerning new productions.

Nine times in ten the verdict flashed over the submarine wires is reversed subsequently by the journals that the mails bring.

It would seem that the European correspondents of our newspapers are utterly unworthy in this respect. It is difficult to believe that intelligent men can be deluded to such an extent that they mistake fiasco for triumph; and yet this is the case, oftener than not.

It may be that these self-same men are not "manipulated" by speculators who have a pecuniary interest in giving a *couleur de rose* aspect to their productions, with a view to the sale of American rights.

Indeed, that supposition is untenable in some instances, at least. The other day I read in one of our great newspapers a Paris cablegram describing the enormous success of Madame Regane as Nora in A Doll's House at the Vaudeville. "Her impersonation," it said, "is declared to be one of the finest pieces of acting seen on the French stage in years."

As a matter of fact, the best critics of Paris express an opinion directly the reverse. One of the ablest says that the part is totally opposed to Madame Regane's nature and methods; that she makes Nora a coquette, with "knowing" facial expressions, studied gestures and provoking misadventures; that "her perpetual play of the bust and of the shoulders, her glance full of hidden meanings are those of a vicious girl of the streets," that the performance is a "butchery" of the author.

How can we put our trust in the cables?

I had just penned the foregoing paragraph yesterday when further proof reached me of the unreliability of the foreign cables in the shape of a letter from Mr. Day, the secretary of Henry Arthur Jones. Here it is:

"Mr. Jones was completely at a loss to understand your paragraph concerning the reception of *The Hunchback* until he had seen a copy of the

cable sent to the *New York Herald*. Whatever induced the London representative to send over such an infamous lie is a mystery. As you will see by the London papers I am enclosing you, the piece was an instant and unqualified success. We are playing to the utmost capacity of the theatre, and turning away hundreds. Mr. Jones has never had such a reception as on the first night, and the audience on the second night was equally enthusiastic. The success of the play was never for a moment in doubt, and it is not only far and away the biggest success Mr. Jones has ever had, but by far the biggest they have ever had at the St. James' Theatre. The booking is enormous, right up to the end of the season. If you could possibly contradict the false reports which have been sent over to New York, Mr. Jones would feel greatly indebted to you."

It is only necessary to say that the London papers bear out Mr. Day's assertions to the letter.

Members of the Actors' Fund should make it a point to be present at the annual meeting, which will take place at the Madison Square Theatre on Tuesday morning, June 5, at eleven o'clock.

This will be an important meeting, for several reasons. It will be the last time that a full board of twenty-one trustees will be elected, as in future but seven vacancies will occur annually, according to the provisions of the amended act of incorporation.

The president's address, which is usually presented at the anniversary meeting, will be read on this occasion, and there will be other interesting features.

Members of the Association can obtain tickets of admission to the annual meeting from Assistant Secretary Gurney, at Fund headquarters.

E. S. Willard has a regard for the comfort of the members of his company that many stars might emulate with advantage.

Mr. Willard's actors are treated with the utmost consideration; they are furnished with carriages upon their arrival in every city; it is seen that they enjoy the best traveling accommodations.

Besides this, Mr. Willard keeps a black-list of every theatre in which he plays whose dressing-rooms are bad. He never books in these houses a second time.

Mr. Willard respects himself and respects his profession. For this reason he will brook no neglect or injury to the well-being of those associated with him.

Is the Mayor in league with Gerry, or are the laws enforced to suit the convenience of those that have a strong "pull" with our savory political rulers?

At two prominent theatres in this town children, whose ages range from five to twelve years, are doing dancing specialties nightly, without interference from the Gerry Society or the police.

Sauce for the goose ought to be sauce for the gander, and if a fifteen years' old girl is prohibited from playing a simple speaking part in *Hannele*, why should not the same prohibition apply to youngsters who do plantation dances and high kicking, especially when it is borne in mind that dancing is the black beast of our friend the militant Comedore?

The whole business of regulating the appearance of children on the stage is absurd, as now followed. There is a good deal that is rotten in the State of New York, and during the next session of the legislature an effort will be made to right it.

The testimony of advertisers respecting the returns derived from use of *The Mirror's* business columns multiplies rapidly. A few of the voluntary letters reciting the benefits obtained have appeared in recent numbers. The fact of the matter is that *The Mirror* covers the field, and the whole field. It is the only medium for theatrical business extant in America. It reaches every class of professionals and managers, and its advertising pages are scanned as closely and as carefully as its reading columns.

THE MURPHY PROSPECT

Steven King, who is to manage *Tim Murphy* in Henry Guy Carleton's new comedy, passed through New York the other day, and said to a *Mirror* reporter: "In a week I shall announce the title of Carleton's play. I am in New York for a few hours to inspect the scenery for the production. It is painted by John H. Young at the Broadway Theatre. I make bold to say that the production of Carleton's play will be as magnificent as has ever been given in this country."

The supporting company will include Sam Reed, R. G. Wilson, James Murphy, H. G. Wolfe, Clara Thropp, Dorothy Seward, Murray and Drew and Marie Blackwell.

"I have engaged as business manager Percy Weedon, who has been for Jefferson, Klaw and Erlanger, the manager of Macaulay's Theatre at Louisville."

"The tour will begin at Holyoke, Mass., on Sept. 3. It will last thirty-eight weeks. Mr. Murphy will then go to the Grand Opera House, Chicago, for a summer run."

"Traveling, as I have with De Wolf Hopper this season, by making inquiries I have been able to get an idea of the extent of the popularity of Mr. Murphy; it is certainly extraordinary. He is spending a few weeks at Washington. He will shortly join his wife at her home at Memphis. He will remain there until the middle of July."

BUFFALO BILL'S SUCCESS

The show now given by Buffalo Bill at Amherst Park, South Brooklyn, is more picturesque diverse and more strikingly interesting than ever. It has steadily improved, developed, and become more pictorially valuable. It was originally unique, and it is now a living lesson to the youth of the land. The accessibility of the park and the popularity of the prices ought to make Buffalo Bill's latest venture one of the most successful of the year. Over 100,000 persons have attended in a week.

CUES

Johnny Williams, of San Francisco, on Saturday finished his season in advance of Herrmann.

Fanny Ward will sail for England either on May 30 or June 6.

E. Abraham, the man-cat in *Cinderella*, has signed with David Henderson.

At last accounts, Charles Chatterton, Henry E. Abbey's associate, is slowly recovering his health.

Ida Orme is very ill at her home, 151 West Sixty-sixth Street. Dr. T. S. Robertson is attending her.

William Foster, manager of Foster's and the Grand Opera House, Des Moines, Ia., arrived in town on Saturday, and makes headquarters at the American Theatrical Exchange.

C. P. Wolfe, representative of the *Courier*, Evansville, Ind., is spending a few days in the city.

Ben Tuthill will act as press agent for Uhrig's Cave, Cincinnati, this summer.

Frederic Ormonde, Gussie Gilland and Josephine Morse have been engaged for *The Derby Winner*.

Charles W. Bowser has been engaged for his original part of Snaggs in *A Bunch of Keys* for next season.

James J. Corbett and Yvette Guilbert were the guests of honor at a supper given at the Hotel Savoy, London, soon after Corbett's arrival in that city.

Mrs. Frank Leslie had a "house-warming" upon the opening of the new Frank Leslie building, 42-44 Bond Street, last Thursday evening.

John Gourlay, formerly such a favorite here as a member of Salisbury's Troubadours, is singing again in Melbourne with great success. His reappearance in Paul Jones at the Princess' Theatre was the occasion of quite a demonstration.

The Memphis, Tenn., *Scimitar* predicts for Max Montedonico, of that city, a bright stage future. She recently appeared there as Pauline in *The Lady of Lyons*.

Florence Holbrook Fox and William F. Bell were married at Peru, Ill., last Tuesday.

Charles A. Loder has engaged Marie Lockette as a soubrette and Charles L. Willis as musical director.

W. M. Dunlevy is no longer connected with the business affairs of M. B. Curtis.

Sadie Martinot denies that she hired a press agent to boom the recent auction sale of her jewelry, paintings, etc.

John Iris, recently associated with Alfred E. Aaron's Theatrical Agency, has been engaged by F. F. Proctor for his theatre at Hartford, Conn.

Jack Hirsch has returned from San Francisco.

Ben Teal will stage *Miss Innocence Abroad* for Fanny Rice at the Bijou on August 27.

In the page advertisement of Henry Greenwall's Lone Star Circuit that appeared in last week's *Mirror*, the names McKie and Shelton should have appeared as managers of the Opera House at El Paso, Texas.

Frank Daniels will dispose of his string of Colorado burros, brought by him from the Rocky Mountains some time ago. His idea of crossing them with his Shetland stock was not successful.

The season of The District Fair closed at Chicago on May 13, and Neil Scully is at the place of his birth, La Porte, Ind., where he has organized an outing company to be called Neil Scully's Players. They will open on June 6 in *Caste and Married Life*. The company includes Warren Ashley, J. J. Armstrong, Edwin Melvin, Lettie Allen, and others.

Frank Carlos Griffith, manager of the Packard Theatrical Exchange, is doing good work in the interest of that enterprise.

Frank B. Riddell will go with Louis A. d'rich in *My Partner* next season.

Wanted, a bright, refined, light comedy.—E. L. Davenport, *Musica* office.

Colonel J. F. Milliken will devote his attention especially to theatrical law in its various branches. He has secured offices at 257 Broadway, and his business has opened auspiciously. Incidentally, he is compiling a digest of theatrical law from the decisions of the courts of the various States, on questions of interest to all persons in the profession.

Marie Miller, formerly of Richard Mansfield's company, and later with Rosina Vokes, and R. W. Wittycomb, of Montreal, were married recently.

D. Philip Phillips has taken the management of the St. Felix Sisters for tours this summer and next season in a farce-comedy called *A Lucky Hit*, by W. H. Chase. The summer tour will embrace New England, Nova Scotia, and Upper Canada.

After Dark, Shamrock, and the Marie Sanger company all closed in Louisville last week.

Henry T. Stone and Ida May Kelly, of the De Wolf Hopper company, were married by the Rev. Father Glynn in Washington, D. C., last Wednesday. The bride's stage name is Ida Lester.

Cliff W. Grant, manager of the British Burlesque company, and Eunice Ray, a member of the company, were married on the stage at the close of the performance in Worcester, Mass., last Saturday night, by Justice of the Peace Bronner.

Henrietta Crossman, Annie Blanche, Kate Blanche, Josephine Crowell, James Neil, Will Ingersoll, Harry Corson, Clarke, Alfred Fisher and John B. Maher have been engaged for the Manhattan Beach company at Denver, Col. The season will open on June 2 with a production of *The Galley Slave*.

Burlesques entitled *Hannele* in a Minor Key and *The Passing Snow*, a piece for Hot Times, will be staged shortly at the Imperial Music Hall.



Edward Emery, whose photograph appears above, is a young English actor who has been engaged by Gustave Frohman to play the part of Lord Dashington in *Lady Windermere's Fan*. Mr. Emery's theatrical career has been a fortunate one, he having been connected with some of the best companies of the day, including those of Henry Irving, Wilson Barrett, Charles Wyndham, with whom he was leading man for five years, Sir Augustus Harris and others. Mr. Emery is a representative of the oldest family on the English stage to-day, the Emerys having held prominent positions without intermission since the year 1760. The subject of this sketch is a brother of Winifred Emery, who was in this country in support of Mr. Irving several years ago, and is now, next to Miss Terry, the most prominent leading actress in London.

Leonard Fletcher spent a few days in New York last week and returned Friday to Shepherdstown, W. Va., where he will spend the summer.

A Summer season of English opera will begin at the Grand Opera House on June 4. In the company will be Marie Tavery, Francisco Arnic, Mme. Sigrid Wolf, Signor A. Belletto, Payne Clarke, Charlotte Walker, A. Blum, Gustav Holm, Miss Wichmann, Aurelia Harrison, Mary Severin, and Louise Tooker. The repertoire will include *Faust*, *Il Trovatore*, *The Bohemian Girl*, *Martha*, *Carmen*, *Fra Diavolo*, *Cavalleria Rusticana*, *Il Pagliacci*, *The Huguenots*, *Rigoletto*, and *The Lady in White*.

J. Aldrich Libbey has made a pronounced success as the baritone of the Schiller Opera company, playing in Chicago, and the papers of that city compliment him on his work as Stephens in *The Beggar Student*. Mr. Libbey successfully sings his own ballad, "The Sweetest Melody," in the third act of the opera.

Arnold Wolford, manager of a number of theatrical enterprises, sailed for Europe last Saturday on the *Manitoba* in search of new plays and novelties. He will remain abroad until Aug. 1.

William H. Sherwood, manager of Dan McCarthy, writes that owing to a throat trouble necessitating a surgical operation upon his star, he closed season at Albany on Saturday night four weeks earlier than intended. The company has been out thirty-nine weeks.

Campbell's Empire Theatre in Detroit was damaged by fire, smoke and water last Tuesday to the extent of about \$2,000. The building caught fire in the bill room, on the top floor in front, and damage was confined to that part of the structure.

Paul Menifée announced his engagement to Belle Stoddard, who is remembered as leading lady with McKee Rankin. *The Dark Secret*, and in other companies. Mr. Menifée has been playing William Haworth's part in *A Flag of Truce*. Both Mr. Menifée and Miss Stoddard have signed with Boyer and Hardy to play leads in *Temptation of Money*.

Papinta has made a success with her dancing in San Francisco. She is with Hopkins' Trans-Oceanics.

Veve Bennett has resumed her own name, and will hereafter be known as Bennett Johnston. Miss Johnston refused an offer to originate the soubrette role in *Blake and Williams' comic opera*, *Ollamus*, and is now considering an offer for second leads in a Summer opera company.

Manager George S. McFadden has taken Ed. E. Rose's play, *The Westerner*, for a Spring tour, and has engaged a company including A. S. Lipman, who will be seen in the title role; George C. Staley, Dan Collyer, and Pauline Willard. The attraction is at Niblo's this week.

Primrose and West will close their season at the Grand Opera House, Brooklyn, on Saturday night. They propose next season to make the greatest effort of their lives in minstrelsy. They will carry seventy persons, will devote thirty weeks to cities only, and will play but a few of the best one-night stands. George Wilson and Howe, Wall and McLeod have been engaged for the company. Joseph P. Harris is booking the attraction, and is also laying out the route of Primrose and West's Colored Minstrels, a company that will number thirty well-known colored performers, and will play one-night stands as a rule.

J. Leslie Gossin produced *Damon and Pythias* at the Lexington Avenue Opera House last Thursday night, himself taking the part of Damon. The performance was a good one, and the audience large and well pleased. Others in the cast were Charles W. Sutton, Louis N. Glover, William H. Young, E. Fisher, P. A. Naneray, Frank L. Davis, G. Drake, C. Williams, Lodzski Young, Marie Dudley and Violet Fisher.

Mrs. P. Harris, of Harris and Britton, who has been critically ill at her home in Baltimore, is slowly recovering.



Bijou.—The Skating Rink.

The Skating Rink, by Robert Griffin Morris, was revived at the Bijou last night and it scored another decided success.

In its present shape it is in the front rank of farce comedies. It has been entirely rewritten up-to-date, many innovations in the way of catchy songs and clever specialties have been introduced, and it is interpreted by an exceptionally strong company of really clever artists—in fact there is not a dull moment in it.

The scheme of the piece embraces a seaside resort, a barn turned into a skating rink, and in the last act it moves to the Ponce de Leon Hotel, at St. Augustine.

Chief among the fun-makers may be mentioned Jennie Joyce, who for the present departs from the realm of burlesque and appears as Mrs. General Faucy. Incidentally she sings some very clever character songs. Flora Finlayson, late of the Bostonians, a contralto of sterling merit, sang several selections that were heartily applauded.

The other members of the cast include William Blaisdell, Nat B. Cantor, Walter Hawley, H. Geiger, James Macy, Annie Caldwell, and Marie Wilmont.

The whole performance was given with a dash that carried it through from start to finish—in short, The Skating Rink in its new dress compares most favorably with the best of farce comedies that have been seen in New York this season.

Grand.—An Arabian Night.

Since Sydney Grundy wrote An Arabian Night, more than ten years ago, the taste of theatergoers has changed, and, in the main, improved, and it may be added that Mr. Grundy has kept pace with his audience, and almost every play he has written has been an improvement on its predecessor.

Still, if An Arabian Night lacks some of the crispness of dialogue and the deftness of characterization evident in his author's recent work, it possesses much wholesome humor, brisk action and comic incident.

Belle Archer plays the part of Rose Colombar with grace, archness and buoyancy. Fannie Denham Rouse's Mrs. Gillibrand is a racy performance. As Arthur Hummingtop Robert Nickman acts capably.

Miss Archer is seen to advantage in Fred. Broughton's one-act comedy, Ruth's Romance, which is used as a curtain-raiser.

Jacobs.—A Scandal in High Life.

Edgar Selden's Irish farce, A Scandal in High Life, which received a trial performance in Brooklyn last season, was presented for the first time in New York at Jacobs' on Monday night. It attracted a large audience.

There is nothing in Mr. Selden's production which has not been seen repeatedly in numerous such plays. Nevertheless it abounds in witty lines, humorous situations and complications, and has the elements of popular success, judging by the generous applause accorded it.

James T. Kelly and Joseph Coyne are the leading factors in the merry-making, and they acquit themselves admirably. Arthur Earle is clever as Johnny, a Harlem tough, while Annie Sanford, Marie Bach, Lydia Pierce, and Emily Lavelle, who sing well and act fairly, and a bevy of pretty girls are all agreeable factors.

People's.—The Midnight Alarm.

The well-known melodrama, The Midnight Alarm, made its reappearance in town last night at the People's where it was welcomed by a good-sized audience. The various sensational scenes and situations of the play were loudly applauded. The play treats of the stirring incidents of a fireman's life and with the aid of elaborate scenery many exceedingly realistic effects are produced. The scenes on the East River pier and the interior of the engine house, with its practical fire apparatus, were enthusiastically received. The company includes J. H. Smiley, George B. Russell, Will F. Phillips, Lottie Waters, Virginia Russell and Anna M. Quinn. This is the last week of the season at this house.

Four Pastor's.—Yankee.

Vesta Tilley is still the rage at Pastor's, where a large house applauded her clever songs and pantomimes last week. Edward Lawrence and Nina Harrington were seen in their local sketches. The Patterson Brothers gave an enjoyable exhibition of their skill on the horizontal bar. McIntyre and Heath gave an amusing song act. The rest of the long and entertaining programme included the Griffith Sisters, Lindfield the mimic, the Little Butch, Mlle. Morille with her intelligent performing dogs, Lottie Gibson in new songs, and other capital performers.

Niblo's.—The Westerner.

At Niblo's last night The Westerner, E. E. Ross's comedy drama, was the attraction. The piece has some interesting dialogue and many stirring situations. The cast includes clever people, among whom are Dan Collyer, George C. Stacy, Pauline Willard, and Marie Nelson.

The piece attracted a large audience that seemed greatly pleased with the performance.

Footlock Street Theatre.—Horsemen.

Horsemen is the attraction at the Footlock Street Theatre this week. Chaucery

Quinn, who is the star of this organization, may lack the magnetism of William J. Southam, who formerly appeared in this piece, but he certainly makes up for this deficiency by his superior rendering of the vocal numbers. Mr. Quinn is the possessor of a very fine voice, and he has a splendid stage presence. Manager Pines has surrounded the star with a good all-round company. The audience last night was large.

Koster and Bial's.—Vaudeville.

The programme at Koster and Bial's this week presents several new features, including the favorites, Wood and Shepard and Charles Wayne, the eccentric comedian. Mlle. Larive sings some new songs, and Ciccio does wonderful feats on the wire. The living pictures and other features make up a bill of most attractive proportions. The next garden at this resort will probably be ready to open the latter part of next week.

At Other Houses.

This is the last week of Gudgeons at the Empire, where the houses are filled nightly by spectators who find much to enjoy both in the piece and in its clever representation by Charles Frohman's company.

The Amazons has passed its 100th successful performance at the Lyceum. It will remain on the boards but one week more.

Tabasco and Mr. Seabrooke provide hearty amusement at the Broadway. The run of the piece is limited to two weeks after this.

Herr Kilanyi is preparing the third series of living pictures to be introduced in 1909 at the Garden Theatre next Monday evening. One of the pictures will contain a dozen figures. The popular extravaganza continues to draw large houses.

The Passing Show is drawing large houses to the Casino. The entertainment is being improved constantly and there is in it enough to please all tastes. Numbers of the hits at past and present local performances and events are extremely clever, and the brilliant ensemble of people participating in the performance have full scope for the display of their individual talents.

Sam'l of Posen continues to divert Standard Theatre audiences. Mr. Curtis is duplicating his old success as the Hebrew drummer.

Great crowds visit Buffalo Bill's Wild West Show at Ambrose Park. The entertainment is the best of its kind ever seen.

Sister Mary is admirably presented at the American. Both Leonard Byrne and Julia Arthur have strengthened their artistic reputation by their fine acting in this vivid melodrama, and the cast throughout is of the best quality.

THE BROOKLYN THEATRE.

Amphion.—Grotto-Grotto.

Lillian Russell received a cordial welcome Monday night on her return engagement in Grotto-Grotto. The house was a flattering one. Digby Bell, Charles Campbell, Marie Dressler, George Dennis, Sig. Perugini, J. Dore, Ada Dore, May Duryea, William Frazette, Arthur Etherington, Marie Celeste and Gertrude Rutledge make up an admirable cast. The ballet and chorus were very satisfactory. The last four performances of the week will be devoted to grand opera. Emil Fischer, Della Elia, Adelle Beckard, A. Blum, Gustav Holm, F. Auric and A. Bluetto appear in repertoire of Faust, Il Trovatore, Martha, and The Bohemian Girl.

Columbia.—A Way to Win a Woman.

E. H. Sothern was warmly greeted by a crowded house this evening, and his new play, A Way to Win a Woman, which was written for him by Jerome, proved a success. There are several strong scenes in the play, and Mr. Sothern acted them in the virile, finished fashion which has made him a favorite with Brooklyn theatergoers.

Park.—McSorley's Infatuation.

Edward Harrigan began his second week's engagement here to-night, and put an immense audience in the best of humor with his rollicking play, McSorley's Infatuation. The play, although an old one, has never before been done in Brooklyn. Mrs. Yeaman and John Wild made their usual hits.

Grand Opera House.—Hunch.

Primrose and West and their talented company, which contains a number of new people, entertained a large audience here to-night. Edward Evans, Thomas Lewis, Joseph Garland, Mary Castle and Glynn, the banjoist, made hits. To-morrow evening Charles A. Russell, the advertising agent, and William R. McCurdy, the stage manager, will have a benefit.

MANAGER FITZ'S ACCIDENT.

Augustus Fitz met with an accident in Town last week. He started for the depot to catch a train for New York, and was struck by a passing express wagon in attempting to board a moving trolley car in King Street. He suffered a severe shock and his right knee and ankle were badly injured. Mr. Fitz was unconscious for nearly an hour after the accident. He was taken to the residence of O. B. Sheppard, manager of the Grand Opera House, where he was well cared for.

HOW THAT HE EXPECTED.

"I am highly pleased with the result of my advertisement in The Mirror of May 12. It has brought more answers than I could possibly have expected, and all the time offered my attraction is good, a share of it being in the last week stands. This shows me the worth of The Mirror as an advertising medium."

J. M. Wain.
Mgt. Pawn Ticket 210.

New York, May 24, 1909.

VIRGINIA STUART AS PAULINE.

Virginia Stuart made her professional debut at Palmer's last Thursday afternoon as Pauline in The Lady of Lyons. There was a large and friendly audience in attendance, and the applause bestowed upon her performance was too frequent and enthusiastic to have been called forth solely by the merit of the young woman's personation.

Miss Stuart is a palpable novice in the art of acting. She possesses a fairly good voice, but she loses all control of it in declamatory passages. Her arms hung down as if glued to her body throughout most of the performance, and what gestures she did attempt were seldom graceful or appropriate.

Nelson Wheatcroft, under whose direction the play was presented, should have endeavored to persuade Miss Stuart to make her professional appearance in some less ambitious role. She gave evidence of earnest and conscientious endeavor, and should be accredited with a fair degree of talent in the reading of declamatory passages, but she is very far from being an actress who is capable of appearing in such an exacting role as Pauline.

Robert Taber won feminine favor through his portrayal of Claude Melnotte. The masculine contingent of the audience grew somewhat weary of his Irvingesque mannerisms, but had to concede his effectiveness in thrilling passages. Nelson Wheatcroft was capital as Colonel Damas. The Colonel's amiable cynicism was just suited to Mr. Wheatcroft's histrionic methods.

The other members of the supporting cast included Richard Ganthony as Beausant, T. C. Valentine as M. Deschappelles, Alfred Fisher as Glavis, Charles Hahn as Gaspar, John Whitman as the landlord, J. H. Bradshaw as Captain Gervais, Sarah McVicker as Mme. Deschappelles, Carmen Lange as Widow Melnotte, and Louise Williams as Jeannette.

DAVID HENDERSON SUED.

Ada M. Dow-Currie has brought suit against David Henderson for \$50,000 damages, and the suit is to come up for trial to-day (Tuesday) in the Supreme Court. Howe and Hummel will represent Mr. Henderson and Christopher Fine will appear for the plaintiff.

The complaint sets forth that the plaintiff was playing in Julia Marlowe's company at Henderson's Chicago Opera House on Feb. 13, 1889, when the accident occurred which has caused her to bring the present suit. The plaintiff declares that at a rehearsal a heavy iron davit fell from the flies and struck her on the head, fracturing her skull. She alleges that she was knocked down and carried to the Presbyterian Hospital.

The complaint also sets forth that after an operation was performed which kept her in the hospital for four weeks, the plaintiff was taken to the Grand Pacific Hotel of Chicago, where she had to undergo a second operation in order to remove several splinters of bone that were pressing on the brain, and that otherwise she would either have died or have become insane.

Ada M. Dow-Currie is the aunt of Julia Marlowe, and the outcome of the suit is awaited with considerable interest by a large number of theatrical people.

MARIE BURROUGHS TOUR.

Marie Burroughs, who is to star next season at the head of her own company and under her own management, will begin her tour at the Tremont Theatre, Boston, on Oct. 22. The following cities will be visited thereafter in rapid succession: Philadelphia, Brooklyn, Washington, Baltimore, Pittsburg, Cleveland, St. Louis, Chicago, etc. She will present Henry Arthur Jones' celebrated play, Judah, which she has secured by arrangement with E. S. Willard; also the new society play entitled The Scapgoat, by J. Wilton Jones and Gertrude Warden. The supervision of the stage will be entrusted to Louis Hansen, Miss Burroughs' husband.

SALARIES UNPAID.

No salaries were paid to the company that acted Charley's Uncle for two weeks at the Bijou. The same thing happened in Chicago. Arthur Miller withdrew from the management during the second week, and Frank Currier, the owner of the play, assumed the responsibility.

Mr. Currier, who owns the American rights to Charley's Uncle, has since given notes to the actors in the company covering salary due them.

He will tour the play next season under its original title, The Noble Art. Andy Reed will act as manager.

THE PAY TRAIN.

Oakley and Harding are evidently trying to make their attraction, The Pay Train, one of the best of its kind on the road next season. They have engaged Joseph F. Sparks, late with Edward Harrigan; the Electric Quartette, Roger Harding, George W. Kerr, Charlotte Adkinson, Florence Mandeville, Horace Deane, and Robert Lyons. Zeola Belle will play the contralto part of Bonnie. Time is filling for the attraction, the paper will be furnished by the Courier Lithographing Company, and every detail will be carefully looked after.

EDWIN FOREST LODGE ELECTION.

The annual meeting and election of Edwin Forest Lodge, Actors' Order of Friendship, took place on Sunday afternoon, at the rooms of the Order. The attendance was large. The following officers were elected for the ensuing year: President, George Fawcett; Vice-President, James E. Wilson; Treasurer, F. W. Sanger. I. A. Washburn, the secretary, holds over for the present. The new board of trustees consists of F. F. Mackay, Adolph Bernard, Harley Merry, Charles Klein and Lewis Mitchell.

Physician

the world over, endorse it; babies and children like the taste of it. Weak mothers respond readily to its nourishing powers.

Scott's Emulsion

the Cream of Cod-liver Oil, is the life of the blood, the maker of sound flesh, solid bones and lung tissue, and the very essence of nourishment.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

JOHN E. KELLER IN JUGGERNAUT.

John E. Keller is to star next season in Juggernaut, and he will endeavor to duplicate throughout the country the success he made in the piece during the trial performances in Chicago and Milwaukee.

The season of Juggernaut will open in October. The route is principally in Eastern cities during the first part of the tour, turning westward to Pittsburg, Cincinnati, Cleveland, St. Louis, Chicago, Milwaukee, and other Western towns at the beginning of 1909.

Mary Shaw will again assume the role of Helen Braine, and she is to be featured in the bill. The other members of the company will be selected from the best people available.

Mr. Keller intends to bring out a new modern play and a new costume play at the end of the season.

THE SILVER WEDDING.

Miller and Comfort have secured The Silver Wedding, a farce-comedy which they will place on the road early next season. They have engaged a company including Charles V. Seaman, late of The City Directory, and Sol and Julia Aiken until recently, members of A Pair of Jacks. Special attention will be devoted to the scenic and mechanical effects of the farce, and the costumes are promised to be handsome.

GERMAN ADMITTED TO BAIL.

Edward J. Gorman, who is accused of annoying Lela Skilman by sending her unpleasant letters, pleaded not guilty to the charge before Judge Benedict in the United States Circuit Court yesterday. United States Commissioner Shields admitted him to bail in \$2,000 to appear for trial next November.

DAILY TO STAR MISS NETHERSOLE.

Augustin Daly has signed a contract to star Olga Nethersole, the English actress, in this country next season. She is to appear in Juliet and other romantic roles. The main object of the American tour is said to be to increase Miss Nethersole's professional experience in order to feature her at Daly's London theatre the season after next.

CHIEF.

Charles A. Leder and his talented wife were in the city last week, having closed the eighth successful season of Oh, What a Night! Mr. and Mrs. Leder will spend the Summer in Pennsylvania, selecting a locale where the fishing is good. Both are enthusiastic disciples of Walton.

Morrison, the Chicago photographer, who was burned out some time ago, has reopened a studio in the Hammer Theatre building in that city, with three operating rooms. The new place is even better equipped than the old one was, and is claimed to be the most perfect photograph gallery in the world for turning out fine work.

"I am in town, and want to do some business."—E. L. D.

Leaning Rowan has made a pronounced success as leading lady of the Koster stock company at Kansas City. The personnel of the company is excellent, and the Summer season has begun most auspiciously.

Bessie Lynch has left the Aladdin, Jr., company at Chicago.

W. M. Wilkins, manager of Alexander Salvini, will sail for Europe on June 25.

Canary and Lecher are negotiating to have Vernon Jackson play the part originated by Grace Fikins in The Passing Show at the Casino.

SALES.

GRANT-RAY.—C. W. Grant and Marie Ray, at Worcester, Mass., on May 24.
STONE-CHAY.—Harry T. Stone and Lila May Kelly, at Washington, D. C., on May 24, by the Rev. Father Glynn.

SALES.

GOODWIE.—Mrs. Lillian A. Goodwin, to Chicago, Ill., on May 25.
GRAY.—Ethel Gray, to New York, on May 25.
HAYDEN.—D. C. Hayden, at Westchester, Tex., on May 25.
KINDLE.—Felic Kindel, at North Brother Island, on May 25, and small pos. and 25.
MARLOW.—Virginia Marlow, to New York, on May 25.
VAUGHN.—Ethel Gray Vaughn, at Far Rockaway, on May 25.
WHITNEY.—Charles Whitney, to Reading, Pa., and about 6.
YATES.—Edward Yates, to London, England, on May 25.
ZAULIS.—Frederic Gullerung Zaulis, to New York.

ward a play
The Phoenix. She
igned for next season.

"LARRY DOOLEY
Will help entertain the multi-
tudes who will see us next sea-
son."

Mr. W. J. Wells, J. Francis Sullivan, W. J. George,
Homer Hyde, William Ashton, W. Weisbar, George
Planner, Joe Hall and W. J. Dolan.

agent; Zora Hemon, wonder worker, 30-4 to big business; Chick Merry Makers 7-12 to fair business; Bonnie Lott left the co. here and went to Cincinnati; Queen Esther will be produced here by home talent.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (P. L. Witt, manager): Frank Deshon's Opera co. 30-5; Roland Reed in Dakota 10; James O'Neil 12; all to good business. Black Crook 15; Faust 15; Thomas Kene 15.

OREGON.

PORTLAND.—MANQUAN GRAND (W. P. Adams, manager): Dark 7-9; Joseph K. Grismer and Marie Harris in The New South 10-12 (four performances); had well-filled houses.—Continued: The New Theatre (John B. Cordray and C. A. Wain, managers): J. Z. Little's The World 7-12, with Harry B. Knery leading, did good business.—The Theatricals (L. Clayton, manager): A bill comprising Zita Tufon, Melville, Brantford and Ford, Gordon Sisters, Carmine and Lucile, Connie Leslie and Emma Bernard, Walt Ford, and Laidel Del Oro attracted crowded houses week ending 7-12.

NEW YORK.

HARLEM.—Mr. and Mrs. Kendal began their week's engagement at the Harlem Opera House 12, presenting The Iron Master. Mr. Kendal was identified and convincing as Philippe Darbely, and Mrs. Kendal as Claire was greeted with enthusiastic applause. Their co. is competent and the performance was carefully given. The Iron Master will be repeated Friday evening. On Tuesday they will give A Scrap of Paper. Wednesday evening and Saturday matinee, The Second Mrs. Tanqueray. Thursday evening, Still Waters Run Deep and Saturday evening A White Lie. May 27-28 the Boulevard.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): Irene's Ghosts was played by the New York co. on 12 to a fair house, and a return date on 13 to S. B. G. Primrose and Wm. A. Minors 12. Broadway Club Stage 12. Co. A. N. G. S. N. Y. in Peter Pan on 12 to S. B. G. 12.—HARRISBURG: HARRISBURG HALL (H. B. Butler, manager): New Festival Musical Association gave. Dan McCarty in operetta 12-13, drawing, as usual, full house.—CATY: CATY THEATRE (Thomas Davis, manager): Thomas's English Girl 12-13, drawing the house of the house.

ROCHESTER.—LELAND THEATRE (A. E. Wolf, manager): The Valley Opera co., headed by Marie Deshon, appeared before large and appreciative audiences in The Pacing Master 12. The Pacing Master 12.—COLE'S OPERA HOUSE (James D. Cole, manager): The famous old play, The Two Orphans, was given by a co. of selected artists to a good business. Terry Farrell 12-13.—ALBANY: ALBANY THEATRE (C. C. Cook, manager): Giving to the collection of the London Association who were looking for work of 12 to the house closed for the season.—HARRISBURG: HARRISBURG HALL (H. B. Butler, manager): New Festival Musical Association gave. Dan McCarty in operetta 12-13, drawing, as usual, full house.—CATY: CATY THEATRE (Thomas Davis, manager): Thomas's English Girl 12-13, drawing the house of the house.

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favorite here, and the size of the house that greeted her can be credited but to one thing—hard times. Police Patrol 12.—BIJOU THEATRE (A. A. Fenby, manager): Bijou Stock co. opened week of 12 to good business in repertoire of standard plays. HENRIETTAVILLE.—SHATTUCK OPERA HOUSE (S. Oskoski, manager): A large and ultra-fashionable audience witnessed Alabama; universal satisfaction. It was the 12th performance since the opening of the new Shattuck, and the occasion was the benefit of Manager Oskoski, who has become very popular here. Elegant souvenir programmes were distributed. The Past Mail had a rather small, but enthusiastic audience 12. The co. is good. The author goes to the limit in regard to the scenery and number of effects that can be successfully used and few people know better than Mr. Carter what that limit is.—ITEM: Bertha Johnson, a member of the Wang Opera co., has returned home, the co. having closed their season at Brooklyn 12. She will spend her vacation at her home at Glenwood, a beautiful suburb of this city.

BALTIMORE.—SAGE SOCIETY OPERA HOUSE (Richard and Kerby, managers): Kennedy Kelly co. closed a week's engagement to a large and well-pleased audience 15. June 12.

CORLAND.—OPERA HOUSE (Warner Root, manager): Professor Renyolds, mezzosoprano, 12-13. ITEM: The season here is practically closed.—Among the artists engaged for the 10th Annual Mahan Music Festival to be held here week of the 10th, are Mrs. Lillian Blumfeld, Rosa Lunde, Mabel Irene Burleigh, Pauline Glidden Chapman, Henri Marten, Mona Anne Lachure and Anna Dol Gilbert.—Manager Root is painting and recarpentering, and making various other improvements in the Opera House.

PERKINSVILLE.—DEWEY OPERA HOUSE (F. M. Taylor, manager): June 12; fair-sized audience; general satisfaction. Wagner's Landlord benefit of Central N. Y. Co. No. 12. This closes the house for the season.

UTICA.—OPERA HOUSE (H. E. Day, manager): Hermann entertained a very large audience 12. William H. Crane presented Brother John before a large and co. 12, who were highly delighted with the performance. Mr. Crane was called before the curtain after the second act, and all the members of the company after the third act.

HARRISBURG.—GRAND OPERA HOUSE (Henry Deshon, manager): An Irishman's Luck 12; small audience.—ITEM: Steve Haley closed his season in An Irishman's Luck 12.

OHIO.

TOLEDO.—PEOPLE'S THEATRE (Grady and Good, managers): Darkest Russia 12-13 to good business. The co. was a good one, but the interest centered in Helen Herman, a Toledo girl, who sang the part of Lida Barany. The house was filled with the young lady's friends, who presented her with numerous floral tokens, which she justly deserved, as she played the emotional part in an artistic manner. Jane Walters in Lida Barany closed the week to fair house.—ITEM: Darkest Russia closed the week at Toledo, O., 12.

FRANKLIN.—GRAND OPERA HOUSE (W. C. Harkin, manager): Alvin Smith co. good business.

PAIDLING.—GRAND OPERA HOUSE (James F. Goss, manager): From the Heart in Our Country Company closed to one of the best houses of the season 12.

ST. CINCINNATI.—WOODWARD OPERA HOUSE (H. Goss, manager): H. H. Harkin's Marjorie Drew a large audience 12.—ITEM: The Mount Vernon Lodge, No. 1, O. E. O. E. stand giving an amateur musical entertainment June 12, which promises to be the event of the season.

WESTFIELD.—GRAND OPERA HOUSE (H. E. Harkin, manager): H. H. Harkin's Marjorie Drew a large audience 12.—ITEM: The Mount Vernon Lodge, No. 1, O. E. O. E. stand giving an amateur musical entertainment June 12, which promises to be the event of the season.

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Opera House. She will begin next season with a new play.

GRAND OPERA HOUSE (Wagner and Reis, managers): Hermann 12; fair attendance. Boston Festival Orchestra 12; large and fashionable audience.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way, manager): Pauline Hall in Princess of Trebizond 7; Emma's Hand 10; both to fair houses.

WILLIAMSBURG.—LACONIA OPERA HOUSE (John L. Ginter, manager): Robinson's Opera co. 12-13; small business; co. strong.

SCANTON.—ACADEMY OF MUSIC (H. H. Burgher, manager): Marie Lester 12, 13 in A Little Bluebody and Hand of Fate to good business.

FRANKFORD.—MUSIC HALL (W. H. Allen, manager): Black Crook 12; good performance; big house. The Old Homestead 12. This closes the season here. Manager Allen has had a prosperous season and has some excellent bookings for next season. The house will undergo the usual house cleaning and renovating with newly decorated boxes. The next season will open last of August.

OIL CITY.—GRAND OPERA HOUSE (C. E. Loomis, manager): Maria closed week of 6 with fair house. Fast Mail 12; Alabama 12.

WILKESBARRE.—GRAND OPERA HOUSE (H. H. Burgher, manager): Due: Dan'l Hart's Daughter of Dime 12, 13.—WAGNER'S MUSIC HALL (Dan'l Shelby, manager): Rice and Barton's Rascals Dime 12-13; good houses. A Celebrated Case 12, 13; good houses.

LANCASTER.—FULTON OPERA HOUSE (H. and C. A. Yecker, managers): Marie Wainwright in Tom Taylor's comedy, The Unnatural Match, drew a fair house 12. The Old Homestead 12.—ITEM: Al. Stora, late leader of the orchestra of Lew Dockstader's Minstrels, has located here. He will assume the leadership of the Inquest Orchestra of this city. Marie Wainwright closes her season in June 12.

ALBANY.—ELEVENTH AVENUE OPERA HOUSE (H. D. Griswold, manager): A Trip to Chinatown 12; large audience. Sherry Company Opera co. 12-13. The co. gave satisfaction to fair house.—ITEM: The co. gave satisfaction to fair house.—ITEM: The co. gave satisfaction to fair house.

TYNAR.—ACADEMY OF MUSIC (H. S. Falk, manager): Belle Archer in An Arabian Night 12; good performance to a small audience.

BUTLER.—ARMORY OPERA HOUSE (George Burgher, manager): Home talent concert for the benefit of Campbell House Company 12; Marjorie Herman, local talent, 12; good house.

CANANDAUA.—GRAND OPERA HOUSE (Dan B. Byrne, manager): June 12; fair-sized audience. Prince of Persia (local) 12, 13; fair houses.

POCONO.—GRAND OPERA HOUSE (H. D. Griswold, manager): A Trip to Chinatown 12; large audience. Sherry Company Opera co. 12-13. The co. gave satisfaction to fair house.—ITEM: The co. gave satisfaction to fair house.—ITEM: The co. gave satisfaction to fair house.

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WEST SUPPLEMENT.—GRAND OPERA HOUSE (J. T. Condon, manager): She 12; moderate business. Roland Reed drew a large house 12 to see improved as a lamb. The co. is unusually well balanced, and the pace presented is to a clear one.—ITEM: While in the city, Mr. Reed was a guest of S. P. Barry, who presented him with a number of valuable Indian relics and curios.

LA CROIX.—THEATRE (J. Stradliska, manager): The Corn Fertilizer co. opened a week's engagement 12 at popular prices to a packed house. Roland Reed 12.—ITEM: Mr. Stradliska resumed the management of this house on 12.—The Turner Comedy co. will be under the management of "Punch" Robinson next season.

ANTIGO.—GRAND OPERA HOUSE (Haffner Brothers, managers): The Chapter 12; good business. Capt. Jack Crawford 12.

BELOIT.—WILSON'S OPERA HOUSE (H. H. Wilson, manager): Bennett's Players 7-12; fair business at 12-13.

ASHLAND.—GRAND OPERA HOUSE (H. L. Smith, manager): She 12; good business. Dasher Opera co. 12-13.

WATERLOO.—OPERA HOUSE (H. E. Leckinger, manager): Book and Ladder co. 12; good house. La Belle Ruse 12, 13; fair business. Lutheran Church entertainment 12; McKanians Colored co. 12; Grand Hall 12.

SAN CLARE.—GRAND OPERA HOUSE (O. P. Burroughs, manager): Is Marriage a Failure? 12; poor house. 3 Hells 12; good business. A. V. Pearson's co. in She 12; fair business. Ward and James June 6.—ITEM: 3 Hells is no longer under the management of Primrose and West, but is controlled solely by John P. Byrne. The Byrne Bros. will present the second edition of 3 Hells at the Boston Theatre in August. The plot and spectacle will be entirely new. The co. are rehearsing daily for the production.

UTAH.

CHATHAM.—GRAND OPERA HOUSE (H. W. Scam, manager): Gordon's Minstrels to fair business 12. The New Smith Robinson co. 12; presented Little Triste to a poor house.

WINNIPEG.—BIJOU THEATRE (W. H. Smith, manager): Roland Reed 12; good business. James O'Neil presented Virginia and Monte Cristo to large and fashionable audiences 12-13.

EDMONTON.—THE GRAND (A. E. Root, manager): Dr. Bill drew poor house, matinee and night 12. Marie Tempest in The Pacing Master was greeted by the largest house of the season 12. Edward H. Davis' U. E. C. played a good audience 12. Frank Tucker Comedy co. 12-13.

EDMONTON.—GRAND OPERA HOUSE (A. E. Root, manager): E. H. Sheridan; or, The Maid of Bath 12-13; large and very fashionable audience. Mr. Sheridan will present Lord Chumley 12. E. H. Willard 12.—ITEM: Overland House (J. B. Moore, manager): Peck's Bad Boy 12-13.—ACADEMY OF MUSIC (J. C. Connor, manager): Marie Tempest in The Pacing Master 12; opened to a fair house. This closes the house for the season.—ITEM: E. H. S. Young, manager: Polly the talking seal in the attraction in the lecture hall. A fair co. is drawing the usual crowd to the theatre.

EDMONTON.—ACADEMY OF MUSIC (Henry Thomas, manager): Mount-Sally, supported by Jean Harding, and Mme. S. Weber 12-13. On the opening night Hamlet was presented to a fair-sized and appreciative audience. Mr. Sally recalled after each act, and loudly applauded at the end of the play. The week's repertoire includes: Elsie R. Harkness, Ray Rios, Andromeda, and a special farewell bill Saturday night Deva's Auction 12-13.—ITEM: Queen's Entertainment (James Jacobs, manager): Brisco's Kidnappers 12-13. Second week to large business.—FARMER ROYAL (Sparrow and Jacobs, managers): The Danger Signal 12, 13 to good business. The Fast Mail 12-13.

ST. THOMAS.—OPERA HOUSE (George T. Clark, manager): May Smith Robinson, supported by a good co., presented the musical comedy Little Triste 12 to a fair house. The specialties were all good, and the audience was well pleased.

BRANFORD.—OPERA HOUSE (Dr. Bell 12; large and fashionable audience. Celeste Ellis 12; Mrs. Barthe made a distinct success.—ITEM: Celeste received many beautiful presents from her friends in the profession May 8, her birthday.

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THE FRENCH OPERA HOUSE, NEW ORLEANS.

Will have open dates for 1909-10 for first-class attractions only. Address French Opera Association, Limited, New Orleans, La.

Marie Ryan, whose last appearance was in *Hamlet*, left on Monday night to join the stock company at Denver.

W. H. Lytall has disposed of his interest in *The Black Crook* to Springer and Welty, and will not be with that organization next season.

A. C. Deltwyn and his wife, Agnes Proctor, left Jefferys' company at Denver. *Macbeth* and *Company* are soon to publish *John*, by Harry Arthur Jones, the drama in which Edward S. Willard has appeared so frequently both here and abroad.

James T. Powers is to be the chief comedian of the Princess Theatre company.

It is reported that Anna Boyd is soon to marry a New York business man and retire from the stage.

Sarah A. Baker, of Thomas W. Keene's company, is seventy-seven years old, and claims to be the oldest actress on the American stage.

Madame Janeschek has received an offer from a well-known manager to appear next season as *Macbeth* and *Shylock*.

Edith Foy and Sherman Brown sailed on the *Campania* on Saturday. Mr. Brown will star Mr. Foy next season. The enterprise will be backed by Alexander Davidson, who says he will spend \$50,000 on the production.

Francis Wilson will close his season on May 21.

Edith Irving, now with *Cinderella* at Abbey's, has been engaged to play the title role in *Fantasia* next season.

Don't's Ghosts will be acted at the Taber Opera House, Denver, on Thursday of next week. Herbert Leonard, A. C. Deltwyn and Agnes Proctor will be in the cast.

Ellen Terry, who plays the title role in *Cinderella* at Abbey's, will return to England in two weeks.

The San Francisco *Argonaut* compliments Otis Skinner on his performance of *Macbeth* to *Medea's* Lady *Macbeth*, and says: "It places Mr. Skinner high among the Shakespearean actors." On the close of *Medea's* engagement at the Baldwin Theatre in that city, on May 13, the audience called for a speech from the actress, who had left the theatre. Mr. Skinner came forward to explain her absence, and a speech was demanded from him. Among other things, he declared that his advancement in the profession had been due to *Medea* and the opportunities which she had afforded him.

Charles Henshaw, manager of the Lyceum Theatre, in Cleveland, is soon to open an office in New York to represent the Enterprise Lithographing Company during the summer.

Frank Murray has engaged to support Minnie Seligman, at the Madison Square Theatre next week in the first production of *Lady Gladys*. John Glendinning, George Fawcett, Harry St. Maur, Herbert Ayling, Redford Clark, Edward Garvon, Lillian Lawrence, Clara Braithwaite, and Maggie Holway.

Ed E. L. Davenport wants a clean, bright, high comedy—six to nine parts; star part for self.

Mary Woods closes his season with Francis Wilson on May 21, and will then be at liberty to sign for farce-comedy, opera, or drama. *Somerset* and *Brown* are his agents.

Miss L. Penderly has sued Hallen and Hart in Judge Adams' court, Chicago, for breach of contract with the defendants at Detroit, in June, 1913, to play thirty weeks at a salary of \$50 a week, and that after she had been with the company four days she was unceremoniously dismissed.

The summer opera company at Atlanta includes Adelaide Randall, Rose Beaudet, Wallace Macarty, Albert W. Brown, Oscar Grand, Arthur Bell, and J. P. MacSweeney. Max Hirschfeld is the director. Signor Montegriffo will appear in special productions. The company left New York on Saturday.

Harnet Aubrey joined the Lyceum company last February as understudy, after finishing a tour with William Gillette in *The Private Secretary*. Miss Aubrey has signed with Daniel Frohman as a regular member of his stock company next season. It will be her first season in New York.

Joseph Jefferson contributed the proceeds of his lecture at Springfield, Mass., amounting to \$25.22, to the Professional Woman's League. This is not the first substantial proof of Mr. Jefferson's interest in this admirable organization.

Annie Phillips has been re-engaged for her original character of *Walter Stubbs* in *Old Jed* Prouty.

Harold Cox has been reappointed by Charles MacGoehy to his former position of general advance agent of Richard Golden in *Old Jed* Prouty. It will be Mr. Cox's sixth year of continuous service in that capacity for *Old Jed*.

Harvey Merry will paint the scenery for *A Wild Duck*, Gates' latest farce-comedy. The scenes are all laid in New York, and will include a prominent location in the Tenderloin district, the interior of one of the great dry-goods houses, and the scene of the finish of the international yacht race between the *Vigilant* and the *Valkyrie*, viewed from the twin lights on Navesink Highlands.

Frank B. Jackson, the "Grand Army Man" in *The Country Sport*, ended his engagement with that attraction on Saturday evening last. He returns next season to his old post of *Constable Zerk Wilson* in *Old Jed* Prouty.

Wolf D. Falk will continue as manager of Thomas Q. Salsmiche next season.

Harrison J. Wolfe states that the report is untrue that he and Bettina Gerard have reconciled their differences. Mr. Wolfe says that he has brought suit against Mrs. Gerard in Ohio.

OBITUARY

Ernest Barrman, a well-known character actor, died on May 25 in Brooklyn of Bright's disease, and his remains were taken to Philadelphia on Thursday for interment. He was aged forty-seven years. The deceased became a member of the Shakespeare Dramatic Association of Philadelphia in 1904, and was connected with this organization for four years. The first performance he was cast in was that of Old Put in *Still Waters Run Deep*, and such was his success in it that he always afterward played old men. His first appearance on the professional stage was with Adelaide Neilson in *As You Like It*, at the Walnut Street Theatre, Philadelphia, in 1871. He thereafter appeared at the Chestnut Street Theatre with E. L. Davenport. During 1875-76 he was on the road with a company playing a repertoire. Returning to Philadelphia, Mr. Barrman joined the Chestnut Street Theatre Stock company under the management of Gen. Mill. Scott and Mackay, where he remained five years. He then again went on the road in Augustin Daly's plays, *The Passing Season*, *Eight O'Clock*, and others, for about six seasons. He was thereafter with Roland Reed for three seasons, and subsequently with Dr. Hill. The deceased won recognition everywhere for admirable character work. He was a member of the Actors' Order of Friendship of New York, and of the Actors' Fund. His mother, aged seventy-eight years, survives in Philadelphia.

Edmund Yates was stricken with apoplexy last Saturday evening at the Garrick Theatre, London, while attending a performance of *Hamlet* by the Lyceum. From age 72, he was a member of the Lyceum. He was removed to the Savoy Hotel, where he died on Sunday afternoon. He was born in Edinburgh in 1842. His father was Frederick Yates, a well-known actor, who was associated with the management of the Adelphi Theatre when some of Charles Dickens' novels were dramatized and produced at that house. At seventeen years of age Edmund Yates entered the postal service of Great Britain, but devoted all his spare time to literary work. From 1873-74 he edited a weekly called *Our Miscellany* in conjunction with Robert E. Brough. In 1880 he prepared a condensed version of "The Life and Correspondence of the Elder Charles Matthews." Shortly afterwards he published an attack on Thomas and the latter had him put out of the Garrick Club. Yates retaliated by publishing his version of the quarrel under the title of "Mr. Thackeray, Yates, and the Garrick Club." In 1884, Yates, who at that time was chief of the Post-Office Department of the Post-Office, retired on a pension of £100 a year to devote himself entirely to literature. From 1882-83 he edited a *Review of America* on English literature. In 1884 he founded the *World*, a London society paper, which he owned and continued to edit up to the time of his death. For six years he was the dramatic critic of the *Daily News*. He was the first editor of *London's Magazine*, and also editor of the *Temple Bar Magazine*. He published a *Review of America*, a series of sketches and poems called "Mirth and Wit by Two Merry Men," which he wrote in conjunction with Frank Smedley, "My Haunts and Their Frequents," "Broken to Harshness," "Business and Pleasure," "Pages in Waiting," "Running the Gauntlet," "Kissing the Rod," "Land at Last," "Black Sheep," "Whispering in the Door of the Room," "The Yellow Flag," "The Yellow Flag," and "The Yellow Flag." He was a noted dramatic critic.

The suicide of Francesco Garzes, actor and manager, at Roma, Italy, was sensational. He was but forty-four years old, but had suffered for some time from an incurable progressive paralysis which already at times clouded his intellect and interfered with his work. He had been in the theatre when his last play failed at Milan. At the time of his death he was directing his company and performing in Venice. He had written to an aunt of his purpose to kill himself, and had spoken to his acting manager despondently. After the production of his last play he expressed himself as pleased with the result, but on the next day he was found dead in his room at Venice. He was a man of letters, and had written a number of plays, including "The Yellow Flag," "The Yellow Flag," and "The Yellow Flag." He was a noted dramatic critic.

Frederic Godeaux, a well-known actor and manager, died on May 25 in Brooklyn of Bright's disease, and his remains were taken to Philadelphia on Thursday for interment. He was aged forty-seven years. The deceased became a member of the Shakespeare Dramatic Association of Philadelphia in 1904, and was connected with this organization for four years. The first performance he was cast in was that of Old Put in *Still Waters Run Deep*, and such was his success in it that he always afterward played old men. His first appearance on the professional stage was with Adelaide Neilson in *As You Like It*, at the Walnut Street Theatre, Philadelphia, in 1871. He thereafter appeared at the Chestnut Street Theatre with E. L. Davenport. During 1875-76 he was on the road with a company playing a repertoire. Returning to Philadelphia, Mr. Barrman joined the Chestnut Street Theatre Stock company under the management of Gen. Mill. Scott and Mackay, where he remained five years. He then again went on the road in Augustin Daly's plays, *The Passing Season*, *Eight O'Clock*, and others, for about six seasons. He was thereafter with Roland Reed for three seasons, and subsequently with Dr. Hill. The deceased won recognition everywhere for admirable character work. He was a member of the Actors' Order of Friendship of New York, and of the Actors' Fund. His mother, aged seventy-eight years, survives in Philadelphia.

William H. Parsons died alone and unattended at his room 25 Adams Street, Brooklyn, on May 25, of heart failure, aged 65 years. He was for a quarter of a century an enthusiastic promoter of amateur dramatic entertainments in Brooklyn, and for a long time was connected with the Metropolitan Dramatic Society as press agent. He was formerly well-to-do, but was somewhat reduced in late years. He was supposed to have relatives in Bangor, Me. The Metropolitan Society took charge of his funeral.

John E. Miner, wife of Henry C. Miner, died on May 25 at her home, No. 32 Madison Avenue. She was a companion of her husband and a nervous troublemaker. Her husband, who was a member of the T. W. Moore, were all at her bedside at the time of her death. The deceased was the daughter of T. W. Moore of New York, and was about fifty years old. Early in life she was on the stage for a brief time, but retired soon after her marriage. She was the mother of fourteen children, of whom five survive.

Leonia Fairlie Cooper, last of the family of Thomas A. Cooper, the tragedian, whose daughter she was, died at her residence, 125 East 125th Street, New York, recently. She was the Sophie Sparkle in *Washington Irving's* "Salmagundi," and was one of that author's intimate friends. The deceased a few years ago presented to the Players' Club a portrait of her father by Gilbert Stuart, valued at \$5,000.

Mrs. Lizzie A. Goodwin, wife of Frank Goodwin, of the Boston Museum, died on May 25 at her home in Chelsea, Mass. The deceased leaves a husband and two sons and two daughters. She was well-known as an actress, having played with Edwin Booth, Edwin Forrest, Edwin Edw. W. J. Florence, J. K. Emmet, Charles Kent, Frank Mayo and others. Her remains were buried with those of her son in Greenwood Cemetery, on May 27.

Virginia Marlowe died at the residence of her brother-in-law, W. L. Knight, 221 One Hundred and twenty-third Street, last Thursday. The deceased had appeared in various parts in the *Lost Paradise*, *Shenandoah*, and in *Denham Thompson* and *Margaret Warner's* companies. Her father was Owen Marlowe, of Lester Wallace's company, and John Nickerson was her grandfather. Charles J. Green, her husband, survives her.

Sibel Gossy Vaughn, wife of Harry Vaughn, died at her home in Park Rockaway on May 24, after a heroic surgical operation from which she could not rally. The funeral on Wednesday was private, and the burial was in the family plot. The many friends of the deceased will be pained to learn of the sad event, and the bereaved husband, who himself has been quite ill since December, will have heartiest sympathy.

Charles Whitmer, a well-known character actor, who was recently taken with illness while on a tour bound for Reading, Pa., died in the hospital in that city last Thursday, aged about sixty-five. His proper name was Alfred Whitman, and was head of the Forepaugh show for many seasons.

Tietic Kinde, aged twenty-two, died on North Brother Island last Friday of small-pox. She was colored, and a member of The South Before the War company, which was playing in Brooklyn when one of the actors was stricken with small-pox several weeks ago.

Ethel Gray died in this city on May 19 from the effects of an operation at a hospital. She was a native of England and was the wife of Harry Vaughn. She was well known as a clever sonneteer. Her last engagement was with Charles A. Gardner, season before last.

Mrs. George Percy Farren, who died recently in this city, was the oldest member of a family of players. Years ago she starred with much success in *Henry Tudor* and other standard plays. On the playbills she was generally known as Mrs. M. A. Farren.

D. C. Haynes, a well-known theatrical manager, died at Westchester, Tex., on May 19. Charles Haynes, traveling agent of Paul Alexander Johnson, the mind reader, is his son.

GOSSIP

A new theatre at Alvin, Tex., was opened on May 1. It is owned and managed by E. H. Bowen, formerly of Hot Springs.

The verdict in favor of Nina H. Dearing for \$50,000 damages against the City of New York, was affirmed by the General Term of the Court of Common Pleas. The suit was based on a contract for services. The plaintiff was to have appeared for thirty-two weeks in The White Squadron, but complained that she was laid off after five weeks, and sued to recover salary for the whole time.

Manager E. T. Stetson, lessee of the Grand Opera House in Newark, N. J., has thrown up his hands.

J. G. Burton is in Boston with Frank Mayo.

A dramatic performance was given at the Berkeley Lyceum recently under the auspices of the Circulo Colon-Cervantes. The programme included a one-act comedy in English and Spanish by Arturo Cuyas, two one-act plays in Spanish, Creole dances and Andalusian songs.

The benefit to Thomas Maguire at the Metropolitan Opera House netted about \$2,500.

George W. Ripley has charge of the advance work for Sautelle's Wagon Circus.

Sister Mary was produced in London in 1886. It was performed in New England several seasons ago by Zeffie Tishbury. In the cast with her were Arthur Lester, Mr. Hunt, Herbert Q. Emery, George Panamcott, James B. McNamee, John Andrews, David Cahoon, Marion Mallon, Lee Michael, Louise Fischer and others.

Edwin Clifford, advance representative for Fitz and Webster's Bronzy Time company, has returned to his home in Oshkosh, Wis., for the summer.

C. H. Truesdell has signed with Manager Connolly to be a member of the In the Name of the Car company next season.

Harry Choate and his wife, Nettie Choate, have closed their repertoire season, and will spend the summer at Iowa City, Ia. Mrs. Choate is to star next season in a society drama.

The Empire company, of Buffalo, N. Y., tendered a benefit recently to Manager C. H. Ross, who lost \$1,000 through the destruction by fire of the Opera House at Tonawanda, Pa., on March 25.

On the Mississippi, William Haworth's new play, will be produced with elaborate scenic detail by Thomas H. Davis. The new play will represent picturesque features of life on the Southern Mississippi that have not before been treated on the stage, and the scenery will be painted from sketches and photographs of actual localities visited by Mr. Haworth for the purpose of securing material. On the Mississippi will be one of a half-dozen or more enterprises that Mr. Davis will direct next season.

Michael Heumann announces that the Lexington Avenue Opera House and Terrace Garden will be opened for the summer on June 4. The summer will manage the house himself and will institute a change of policy, presenting high-class vaudeville instead of German opera. He has already booked a number of celebrated performers, both native and foreign. Nathan Franko's orchestra will give concerts in the garden, and one price of admission will admit the visitor to both the entertainments.

William Talwage, who will take out O'Leary's Neighbors next season, intends to make the musical features of the entertainment attractive. A band and orchestra, composed of the finest musicians will be carried. Mr. Percy Hall has been engaged as business representative.

Managers Walker and Ripley, of San Antonio, have leased the Capital Theatre at Little Rock, Ark., for five years. George B. Nichols, of Galveston, will be resident manager.

Irene Verona leaves this week for Chicago, and wishes to correct a statement that has been circulated that she is to play *Arcturion* in Adonis. As Irene Verona is the lady who is to appear in that character.

During the summer William Whiting will remodel the Opera House at Holyoke, Mass. Both inside and outside the house will be virtually new when the alterations are completed, and it reopens in the latter part of September.

Laura Burt is frequently remembered by her Welsh countrymen on her travels with In Old Kentucky. At Scranton, Pa., they extended her at her hotel. Their leader made a speech of welcome. The affair terminated with the singing of the Welsh National hymn.

Bert Coote has not yet signed for next season, although he has received a number of offers. He thought of going out for himself in his new play, *A Human Cipher*, but he does not think the prospects are good for new stars, so he will keep the piece for later use.

The National Square set will begin in the Madison Square Garden on June 25. The solid set will be Mrs. Gansy, Signor Campanari, Conrad Behrens, Arthur Friedheim, Mrs. Waterna, Emma Juch, Lillian Blauvelt, Emil Fischer, Wand Powell, and Victor Herbert. A grand stand to contain 50,000 persons will be in the form of an enormous fan-shaped structure in height, the top of which will form a semi-circle reaching from Twenty-sixth Street to Twenty-seventh Street, and will extend the full width of these dimensions, from Fourth Avenue to the centre of the big amphitheatre in length. The interior of the garden will be elaborately decorated with flowers and tropical plants.

The Wilmington Amateur Dramatic Club recently performed 7-8 before a large and brilliant audience. The club was coached by William J. Roman, who with Ellen, Miss Walton took the leading part. The other in the cast were Miss Walter, C. L. Ward, Miss Canby, Miss Walter, F. H. Prizer, J. A. Richardson, and G. R. Hoffacker.

THE ENTERTAINERS

Entertainers are invited to send news items concerning themselves and their engagements.

Eden Vockey will give a dramatic recital at Association Hall, Newark, on May 25. At Hardman Hall, New York, on May 26, she will appear in a one-act farce written by a young Baltimore journalist and entitled *Pauline Dineor*, at the Chamber Meeting. This it would give Miss Vockey an opportunity to display her versatility. She takes two parts in it, and introduces a number of recitations. This will be Miss Vockey's last entertainment for the season. From here she will go on a trip to Baltimore and Washington, and from the latter place to Ashbury Park to rest until next season.

Powell will produce three new illusions during next season. They will be called *After the Flood*, *On Noah's Ark*, and *The Artist's Dream*, or *The Apparition*, and *Off the Earth*. The last named, Powell says, will be his masterpiece and an enigma for magicians.

The Schubert Vocal Society will sing Haydn's "Creation" on Wednesday at the Grand Opera House, Newark.

The Book Syndicate will shortly publish an

article written by Frederic Edward McKay concerning George Grossmith, Marshall P. Wilder, and George Kiddle.

H. W. L. Oliver and F. I. Mosen intend to visit England during the present year, probably under the management of N. Vert, to present a series of "Talks on California," illustrated by superb stereoscopic views of striking scenes in California, Utah and Colorado. Oliver and Mosen are accomplished and enthusiastic photographers, and have mountains and marshes of borage. Both men are agreeable speakers, and it is just possible their "Talks" may greatly interest the British public, who are constantly reading of the wonders of the Pacific side of the United States.

This statement from Bill Wye is official: "I shall take a year off the platform and go abroad, on account of my heart."

Francis A. Carpenter, the noted newspaper interviewer and correspondent, will begin in October a lecturing tour of principal cities. "Portrait Talks" is what he will call his lectures. Twenty-five thousand dollars has been spent on photographs to illustrate them.

For his fourth season, Percy Reese will add to his lectures a paper on Italian history.

Jessie Couthon, the reader, has gone upon the stage.

Eli Perkins is lecturing through California.

Bertha Webb, the violinist, was engaged by Walter Wade to appear at Plymouth Church, Brooklyn, on Thursday.

Cesar Thomson, the Belgian violinist, will tour here next season under the management of E. E. Johnson.

Joseph Howard, Jr., lectured in Boston a week ago Sunday.

The Star Lyceum Bureau will control the booking of the Old Homestead Quartette.

George W. Horne will be the manager of the New York branch of the Redpath Bureau.

Kate Family has ended a series of readings in the Eastern States.

THE HILL

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective lodges.

James W. N. Y. Lodge continues to make preparations to entertain the Elks Lodge in June. Our correspondent writes that a big barbecue will be a feature of the meeting, and refers to Atlantic City's plan to have the meeting take place there, as "a little unbusinesslike."

The new officers of Lansing, Mch., Lodge are: Alexander Blair, Exalted Ruler; W. H. Cutler, Exalted Knight; Joseph Selden, Exalted Master; George W. Horne, Exalted Secretary; C. P. Dugan, Treasurer; William Ralston, Tyler; Fred Shubel, W. J. Buck, and A. N. Dubois, Trustees.

Last Wednesday the formal dedication of the new hall and club rooms of Lansing Lodge took place.

The new club house of Brooklyn Lodge was opened with a reception on May 22. Those who entertained were Frank Roberts, Walter Cooper, Mrs. E. B. Wellman, Fannie Reynolds, and Robert Sharkey. This lodge is one of the most progressive in the country. It has 200 members, with forty applications on file.

THE THEATRICAL MECHANICAL

Officers and members of the Theatrical Mechanical Association are invited to send news items concerning themselves or anything pertaining to their respective lodges.

Portland, Ore., Lodge is anxious to know the whereabouts of Arthur Thorne or Arthur Toren. Information in this connection should be addressed to No. 214 Fourth Street in that city.

LETTERS TO THE EDITOR

BEST WISHES, SYMPATHIES, AND CONFIDENCE.

BOSTON, Mass., May 25, 1914.

To the Editor of the *Dramatic Mirror*:
SIR.—The *MIRROR* has long possessed my best wishes, sympathies, and confidence, and each day proves that they have not been misplaced. And so it should be with every member of our profession whose interests the *MIRROR* touches, with untiring and ever-ending zeal, and with a persistence and energy that is commendable. But that fact is so well understood that it is wholly unnecessary that I should dwell upon it. FREDERIC ORSONO.

A SPECIMEN EXPERIENCE

WINNETT'S THEATRICAL EXCHANGE, NEW YORK, May 25, 1914.

To the Editor of the *Dramatic Mirror*:
SIR.—It is a pleasure to notify you of the beneficial results of our large display advertisement in last week's issue of your valuable *Dramatic Mirror*. Up to date we have received the largest and best applications for times for *Patience*, *Our*, and *The Kid*. Not only were the larger cities of the one-night stands offered us, but also first-class theatres in week stands—which proves that managers have faith in our attraction, and that the above flattering results are due to the enormous circulation of *The Dramatic Mirror*. Very sincerely,
HAYES AND COMPANY,
Proprietors The Kid Comedy company.

THE EXAMINER'S POSITION EXPLAINED

THE EXAMINER, SAN FRANCISCO, May 25, 1914.

To the Editor of the *Dramatic Mirror*:
SIR.—If the *Examiner* had attracted attractions simply because they played in Mr. Hayman's theatre, nothing you could see in connection with that course would be too severe. We regard it as an attempt at blackmail of the lowest order to abuse or attack any company because they or the janitor of the theatre in which they play does not do business with us. We are aware that many attempts have been made to give this complexion to the relations between Hayman and the *Examiner*, but the thing is so simple and easy to disprove that such attacks must necessarily fall harmless.

The *Examiner* enjoyed all of the advertising Mr. Hayman had to give, at the highest rate paid to any paper in this city. Mr. Hayman rendered the criticism of his attractions and in set terms declared he would not spend money with a newspaper which continued to write of shows playing at his house regardless of his feelings, whereupon Mr. Hayman told him that the *Examiner* did not give up its freedom of expression for advertising, or any other consideration, and he must decline to do business with Mr. Hayman.

Since the cessation of business relations between Hayman and the *Examiner*, a number of attractions appearing at the Baldwin or California Theatre have been liberally praised in the *Examiner's* columns, though no advertising was done by them whatsoever. To be specific, I will mention Madame Modjeska in particular. I have a letter of thanks from her for the kindly comments on her performances, and I may say that during her engagement her manager offered to advertise in the *Examiner* on his own account, and his offer was declined. I may also say that the manager of Hopkins' Varieties desired to advertise in the *Examiner*, but under Mr. Hayman's rule his advertisement could not be taken. He said that as manager of an expensive attraction he could not afford to have his advertisement fail to appear in a leading newspaper. He offered any rate that we chose to fix. In spite of his liberal offer, those things in his performance which our critic regarded as of poor quality were blamed, and those which were deemed worthy of praise were accorded their full meed.

Of course you do not have in New York such a metropolitan, and the idea of a manager attempting to dictate to newspapers would be unheard of. But in a small community like San Francisco, Mr. Hayman, who manages two theatres, imagines his business is so valuable that he is in a position to contract the dramatic critics to their duties. That his views have not yet been met by the newspaper men is to me a hopeful sign that we have not yet lapsed into the darkness and stupidity of village life. Yours very truly,
W. K. HAYMAN,
By T. T. WILLIAMS.

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NEW YORK - - - MAY 20, 1894

The Mirror has the Largest Dramatic Circulation in America.

CHIPPEN—Lillian Russell, N. Y. &
COLUMBIA—E. H. Sothern, N. Y. &
NEW YORK—Howard Hanson.
REPTON PARK—Buffalo Bill's Wild West

THERE are actors whom an income tax would not have disturbed this season. A newspaper paragraph the other day set down COLEMAN as worth \$1,000,000, and on that information called him "the richest comedian in the world." Now comes the *Chillicothe, O., News*, with the statement that W. H. CRANE is worth \$3,000,000. Mr. CRANE is a comedian, and here are our congratulations.

It is said that Bronson Howard has a new play in "the smoking stage." We hope that since he wrote *Aristocracy* he has changed his brand of cigars. *Chicago Times*.

HENDERSON.—David Henderson was in New York last week. He is full of business connected with his forthcoming production of *Abdlin, Jr.*

ANATOMIES AT THE LINDSEYFRANK

The performers were apparently amateurs, and as such are entitled to a great deal of praise for clever acting. Albert Lenz is especially good in his impersonation of a typical old servant. The cast included C. S. Rosowicz, Paul Schindler, A. Tegetmeier, Ida Spiro, E. Lother Schmetz, Frau Tegetmeier, Anguste Wenige, Elka Arenarius, Carl Hege, and Gustave Porjes.

Ollamus, King of Utopiana, written by Epsy Williams and composed by Louis Blake, was produced at the St. Charles Theatre, New Orleans, last Thursday evening, and is called a success by the press of that city. The opera is said to be a satire upon present-day characters and customs. Ollamus is the king of Utopiana, a balmy place where contentment reigns. A party of Americans, consisting of Miss Liberty Fraternity Equality Jones, her ward, Miss Perdita Mayflower, Sam Ham and Dolphin Doodle, land upon the island and are cordially received. Miss Jones is a woman suffragist, and tries to propagate that idea. On the day of the party's arrival, Chic, the son of Ollamus, attains his majority, and Perdita and Chic made the figures in a love story. Dolphin, the American bean, falls in love with Lady Soplana, a daughter of a noble of the island. Miss Jones induces Ollamus, who is a careless, merry monarch, to abdicate in favor of the people. Chic discovers that Miss Jones has presidential aspirations, which he defeats with the aid of his warriors. Ollamus and Miss Jones have opposed the love affair of Chic and Perdita, but finally consent to it, and themselves embark in matrimony. The opera is in two scenes, the first of which is in the throne room of the king, and the second in the gardens of the palace. The libretto is said to be bright and witty, and the music far above the average of such compositions. The cast was made up of amateurs.

The play in which Dickson will be seen is entitled *A Jolly Good Fellow*.

Lucy Daly was to have left the cast of The Passing Show on Saturday night, but at the last moment she and George W. Lederer came to terms for a continuation of their engagement. She will, however, wear a black wig, so that Adele Ritchie may not suffer by comparison.

INTERVIEWS



Daniel Frohman.

Daniel Frohman has established his reputation as a metropolitan manager of the first order. At the present writing the Lyceum is the only theatre that employs a permanent stock company for the production of new plays in New York. Augustin Daly's organization is in London, and A. M. Palmer's stock company have been performing on the road this season. The cast of new pieces presented at the Empire Theatre is selected from the large force of actors and actresses in the employ of Charles Frohman, and the company is, therefore, not, strictly speaking, a permanent stock company.

Happening to be in the neighborhood of the Lyceum Theatre the other day, I ran in to hear Daniel in his den for a *Missa* interview.

"So you've selected me," said Mr. Frohman, "to follow Bronson Howard in the list of theatrical people you are interviewing for *The Missa*? That's quite an honor, as I consider Mr. Howard our leading dramatist. I remember very well when he was on the *Tribune*. I was a boy in the counting-room and would occasionally catch a glimpse of Mr. Howard in the editorial department, working away at his desk for dear life."

"And were you a newspaper man, too, at the outset of your career?" I asked.

"Well, I don't know whether I was a newspaper man exactly—not in the sense of being a professional journalist. But I received my first business training in the publishing department of a daily newspaper. From 1865 to 1870 I was employed on the *Tribune*. I obtained a place on the paper through Albert D. Richardson, and being only fourteen years old at the time, I was initiated into the manifold duties of an office boy. I rose to be a subscription clerk. Then I did reportorial work for a while, and subsequently became Horace Greeley's private secretary. When John Russell Young started the *New York Standard*, he selected me as business manager and afterwards installed me as publisher. The paper ran for over two years on a short capitalized stock. Then I served in the capacity of advertising manager on the *Graphic* for a year."

"And what induced you to leave the newspaper field for theatrical work?"

"My health began to suffer from indoor work and close application to business. My physician advised me to travel, and as the opportunity offered itself, I assumed the position of advance agent of a small troupe—principally for the purpose of recuperation. But theatrical work proved so congenial that I have stuck to it ever since. From 1864 to 1876 I was the advance agent of Callender's Minstrels, and had occasion to visit nearly every town in the United States. It was no sinecure, but I learned to know the road like a book, and became thoroughly familiar with its requirements. From 1877 to 1878 I was associated with Jack Hawley as general manager of his many enterprises."

"Did you only remain one season with Hawley?"

"No, I returned to him after filling the position of business manager at the Madison Square Theatre for a year, when it was opened in 1879 by Steele Mackaye and the Mallorys. During that year Hawley got possession of the Fifth Avenue Theatre, and prevailed on me to accept the position of local manager. In 1881 I was re-engaged by the Mallorys for the Madison Square Theatre on a four years' contract."

"This period made your reputation as a metropolitan manager, did it not?"

"I suppose it had a tendency that way. I know I worked very hard, and so did everybody else connected with the establishment. After the successes of *Hazel Kirke*, *Esmeralda*, *The Rajah*, *Young Mrs. Winthrop*, and *May Blossom*, there was such a demand for these attractions on the road that we had to divide the territory of the country, and frequently had as many as three Madison Square companies all presenting the same piece. Now, when you have half a dozen plays, each being played by different companies, traveling in different sections of the country, well—uneasy lies the head that wears the thorny crown of that sort of theatrical directorship. In addition to routing these companies, and keeping them moving from place to place, without conflicting with each other's dates, we had to keep them properly advertised, look after the innumerable souvenirs the Madison Square companies were distributing at that time, and attend to a thousand and one other details that kept everybody on the jump from morning to night. Still, I liked the work and responsibility entrusted to me, and

have many delightful reminiscences of the Madison Square Theatre under the Mallory régime."

"How did you come to sever your connection with the Mallorys?"

"Because A. M. Palmer bought into the Madison Square Theatre, and naturally desired to manage it himself. The season of 1885 to 1886 I undertook the management of Madame Modjeska and several road companies. During that season the Lyceum Theatre, which had recently been opened by Steele Mackaye, was controlled by Helen Dawsey. I was called in at the beginning of the season of 1886 to 1887 to attend to the business management. Perhaps you remember my crusade against high bonnets? There was a great deal written about it at that time. If there had been a vote taken for the most popular manager in New York, and the ladies had done the voting, I don't think I should have won the prize. I offered the ladies every opportunity to leave their hats in a most inviting dressing-room. A few intrepid reformers among the fair sex complied with the request, but the others wouldn't have it, and that settled it. But you may notice from the prevalence of the so-called theatre hat, that the ladies are coming around to a sense of fair play, after all."

"What was your first production at the Lyceum?"

"I made my first bid for public favor with *The Highest Bidder*, and incidentally started Edward H. Sothern on his stellar career. This was a play originally called *Trade*, that the elder Sothern had purchased from the English dramatist, Madison Morton. It had never been produced. So we had it rewritten and rechristened. The play ran over a hundred nights. It was temporarily withdrawn when the Lyceum closed for the summer."

"To what do you attribute Edward Sothern's success as a star?"

"To a combination of causes. In the first place he has the indispensable quality of magnetism. Magnetism is, of course, indefinable, but in his case it consists largely in personal charm. Then his individuality has always been suited to the parts he has assumed. In my opinion temperamental and physical identity with the character an actor undertakes to personate is a most important element in histrionic success. Take all the plays in which Mr. Sothern has appeared under my management—*The Highest Bidder*, *Lord Chumley*, *The Minister of Woodborough*, *The Dancing Girl*, *Captain Lettairblair*, and *Sheridan*—in each of these plays his style and personality are adapted to the character he portrays."

"What have been the greatest successes of the Lyceum stock company?"

"*The Wife and the Charity Ball* each ran a whole season at the Lyceum. You may judge of their success when I tell you that *De Mille and Belasco* divided over \$500,000 in royalties. I had great faith in *De Mille* as a playwright, and I believe that if he had lived, he would eventually have occupied as prominent a place among American dramatists as Bronson Howard does to-day."

"What other plays lie aside *The Highest Bidder*, *The Wife*, and *The Charity Ball* had long runs at the Lyceum?"

"The plays that have had a run of over a hundred nights include *Lord Chumley*, *Sweet Lavender*, *The Minister of Woodborough*, *The Dancing Girl*, *Captain Lettairblair*, *Americans Abroad*, and *The Amazons*, the present attraction. The royalties paid to Mr. Pinero on *Sweet Lavender*, *Lady Bountiful*, and *The Amazons* amount to fully \$25,000, and I estimate that he will derive at least \$50,000 more in royalties from *The Amazons* alone. The stock company will go on tour with *The Amazons* in August, appearing principally in Chicago and St. Louis. My policy is to send the company only every alternate year to California, so that they will enjoy a vacation this year, as I shall close the regular season on June 2."

"I believe you are to go to Europe this summer."

"Yes, I shall sail on June 2, and intend to spend my vacation in London and Paris. Mr. Sothern will open his season at the Lyceum about the middle of August with a new play by Paul Potter. The scenes of the piece are laid in India, where Mr. Potter had considerable personal experience before he came to this country."

"What plays have you underlined for production by the stock company next season?"

"The stock company will open the eighth regular season at the Lyceum in November with a new American play, but I am not prepared to give you the title just at present. Augustin Thomas is writing a play for the Lyceum, and Hilarity Bell and Ramsay Morris are engaged on a collaboration that is also to be produced by us next season. I think I have substantiated the fact that I prefer American plays, if I can get plays that the public want. But my experience has taught me the necessity of having more than one string to my bow. So I have contracted for new comedies from the pens of three successful foreign dramatists—Pinero, Jerome, and Henry Arthur Jones."

"Mr. Howard thinks that no well regulated dramatist should be without a failure. Do you think a failure has a wholesome effect on a manager?"

"That depends on the staying power of his backer, or the elasticity of his own bank account. Personally, I have no craving for managerial defeat. Out of twenty productions, I am happy to say that only three were comparative failures. These were *La Marquise*, *The American Duchess*, and *Our American Cousins*. Their lack of success was attributable in a measure to the fact that they had been hastily prepared. They possessed a fair degree of technical excellence, but the story did not convince the audience. A play in which there are technical defects can be revised after the first production, if the audience accepts the main theme of the story. This was the case with *The Wife*. We found out on the first night that the picture, so to speak, was too much blurred. The main story had to be made clearer, and more domi-

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SAID TO THE MIRROR.

JAMES W. MORRISSEY: "The National Saengerfest, or musical festival, which will take place at the Madison Square Garden on June 23, 24 and 25, bids fair to rival in receipts the Adelphi Patti Popular Musical Festival and the Imperial German Band concerts. The Patti receipts were nearly \$25,000 for the three performances, and those of the Band were \$20,000 on the week."

CHARLES FAHMAN: "I shall go direct to London and then to Paris. What shall I do? Keep my eyes open. Shall I get some new plays? If a great success is offered to me, I shall not refuse it point blank."

ALJ. HAYMAN: "Good bye; I am off for Chicago."

KATHERINE GREY: "I have been busy the last week getting my odds and ends together for a trip abroad. I have had a delightful season in Shore Acres at Daly's, but I am glad to rest. I shall sail in the *New York* on May 30 with Grace Kimball."

JOHN P. SLOCUM: "I arrived in New York on Sunday afternoon. Richard Mansfield closed on Saturday in Philadelphia a season of thirty-eight weeks. It is the most prosperous tour he has ever had."

JAMES W. SLOCUM: "I have been out all season with Abbott and Tiltottson's Niche company. The piece will not be played next season."

LEONARD BOYNE: "I staged *Sister Mary* at the American Theatre, because I wanted the public of this country to see me in a play without race horses. What are my plans? I have had three offers to return to London to act but I may remain here. I expect to summer in the Berkshire Hills."

JOHN J. COLLINS: "I am doing some special work for the Seer Printing Company. Next month I shall go to the Pequet House, New London, for the summer."

DUNCAN B. HARRISON: "I have had an offer to go to England next season to tour in *The Paymaster*. The play contains English and Irish interest. But, having considered the matter, I prefer to remain in this country to stage my new play, *Man and Money*."

VALENTINE BENCHE: "I have closed a successful tour in *The Galley Slave*. I have an offer to star next season in a boy's part in farce-comedy."

IDA GRINN: "I am resting after a long season, during which I appeared in *A Noddy Match* and in support of J. K. Murray. To step out of the realms of melodrama into everyday life furnishes a strong contrast."

W. B. GROSS: "Rose Coghlan's tour will last about a month longer. I shall then sever my connection with the company. With regard to next season I may say that I have signed with H. C. Nimmer to manage James A. Herne in *Shore Acres*."

JOSEPH HUMPHREYS: "I shall sail for England on May 30 on the *New York*. In London I shall meet Charles Frohman, and return to America with him some time in July."

MAX FEGMAN: "Sadie Martinot and I shall sail for Europe early in June. We shall be on the still-hunt for plays. We expect to return early in August to rehearse a repertory."

NOTES AND QUERIES.

WILL WENT:—(1) There were so many changes made in the cast that we are unable to give you the desired information. (2) When Edwin Booth appeared as Hamlet at the Fifth Avenue Theatre in the early Spring of 1880 he was supported by the Boston Museum company. Blanche Thompson was the Ophelia, Miss Clara the Queen, Mr. Barrett the Ghost, and Charles Kent the King. (3) Margaret Walker's company in the Fall of 1881 included Charles B. Wells, J. B. Stedley, Eugene Jepson, Harry Eyttinger, J. W. Long, Percy Hunscomb, George Devere, Virginia Marlowe, Mary Merrill, and Lillian Goodie.

E. MONCURE BROOKLYN:—Wilson Barrett became an actor at the age of sixteen, by a little mathematical calculation you can compute his present age for yourself. At nineteen he was leading juvenile of the Aberdeen Theatre, and then and there met Miss Keats, an actress, whom he met shortly afterwards. Mrs. Barrett, now dead, was for many years reader to Queen Victoria. We do not think that Mr. Barrett ever played with Edwin Booth.

NON-PROFESSIONAL.—We have been unable to ascertain the lady's whereabouts. If you send her a letter in care of this office it will be forwarded to our Letter List.

TO MANAGE CARRIE TURNER.

Roberts and Ebert, the theatrical agent, will manage Carrie Turner the coming season. Said Mr. Ebert to a *Missa* reporter: "Miss Turner will star in a repertory. We engage her and the supporting company."

TELEGRAPHIC NEWS

CHICAGO.

"Bill" is killed by a Baseball White Acting as Umpire. Yet the Telegraphs the News as Usual.

[Special to The Mirror.]

CHICAGO, May 21.

At almost all of the theatrical baseball games played here I have officiated as umpire, but I made my positively farewell appearance last Monday in that capacity. The contest was between nine representing A. Milk White Flag and America, and with Manager Milward Adams, of the Auditorium. I judged the plays. The big man wisely took the field position and sent me behind the bat. It was there, during the second inning, that a foul tip surprised me by landing squarely on my chin. Then all was blank. The next day I had a chin which resembled a large, ripe tomato. I have never been so alarmed since I called James J. Corbett out on strikes once. I lost all interest in the game, and I hid in the grand stand after I had been knocked out. America won the game by a score of 18 to 12. Manager Fred Zweifel, of the Flag, had his hand torn open, but as it was not his salary hand there were no bad results. I was told that every member of each team was a bona-fide member of the company. Those on the Flag team were said to be "members of the band." There were enough of them on the field to make a Thomas orchestra. In the grand stand I saw Tony Denier, John Dillon and Tony Pastor. How is that for an "and lang syne" trio?

One of the "extras" on the America team was the new star, Eddie Foy. His contract with Alexander Dandson and Sherman Brown, of Milwaukee, is a very good one, and he will be loaned by George Bowles, so long with Manager Henderson. Bowles will have a salary and a percentage, and is assured of a year's pay whichever way things go. John D. Gilbert's play, Off the Earth, will be Foy's vehicle, and he will open in Milwaukee in September, coming here to some theatre for a run.

Mr. Davidson, by the way, will have a new theatre here. A site has been secured, the plan made, and work will be rapidly pushed. The house will be within four blocks of the City Hall. Chicago does not need another first-class theatre, but capital likes "the show business."

All Hayman arrived here Friday evening in the face of the worst storm we have had for years. He is accompanied by his wife and he will remain until he sees how we take to the Wind, which opens at the Columbia on May 21. The theatre is "dark" this week, Venus and the living pictures having closed here Saturday night. Helen Montyn remains to rehearse with Henderson.

Manager Ed. B. Jack, of Roland Reed's company, who is the Captain Dudley Smith of the dramatic profession, was here Friday. Mr. Reed's season closes on June 9. He passes through here next Saturday on his way to Frank Lowe's strong town, Muncie, Ind.

The two Henderson extravaganzas, Aladdin, Jr., will open at the Chicago Opera House on June 9. It will be a gorgeous affair. Manager Henderson has engaged John J. Burke, the Irish comedian, for a leading comedy role.

"Parrot" Dumas, the Uncle Tom impersonator, tells me that he does not believe Corbett will consent to meet Jackson.

The German Corner Grocery continues to do well at the Chicago Opera House, and its next performance occurs Wednesday evening.

The opera company at the Schiller has made a great hit, and The Roper Student continues this week, with The Black Hammer undressed. Joe Stuart has made a great go of it in light opera.

James Sanford, formerly dramatic editor of the Times, is now conducting the dramatic department of the Evening Mail, which is doing remarkably well under Leigh Reilly's management.

The farewell dinner of the Forty Club this season occurs at the Wellington to-morrow night. Among the guests will be Charles H. Hoyt, Lloyd Wilson, Percy Gault, Alf. Hayman, Tony Pastor, Mark Smith and J. Aldrich Leiby.

Charles's Aunt has caught the town and is filling the city's night. It is sure of a good business all summer.

Mr. Hoyt reached the city last week with E. A. Roberts, who succeeded J. C. Hovey in the part of the general in the Flag last night at the Grand. The business continues large, but the farewell performance are announced.

The benefit of J. W. McAndrews, "the waterman man," takes place at Hovey's next Monday afternoon, and the Elks' annual affair occurs at the Schiller one week from to-morrow afternoon.

Chicago will not let Theodore Thomas go to New York after all, and he will remain with us at the Auditorium for at least another year.

Camille D'Arville ran across the alley to Hovey's banquet room last Thursday night and sang at the oriental dinner given to the Fellowship Club by three of its members who have recently returned from "the real Midway." She was pelted with flowers, crowned with a red fez, and pledged in bumpers of white seal. Manager Davis is a member of the club.

America, which did fairly well at McVicker's, closed its run last night. It was expected that the house would be closed until the stock company opened, but the Duff Opera company opened a brief engagement there to-night in The Mikado.

Hugh C. Quarles, formerly on the staff of Manager Hovey, has succeeded Charlie Stoddard as manager of the Columbia, and Frank Augustus has taken the door from Mr. Gorman.

Manager L. N. Scott, of Dunith and St. Paul, passed through here from New York last Saturday.

The sixth regular season of the Haymarket closes next Saturday night with The White Squadron, which opened there last night. During the Summer the house will be thoroughly renovated.

Manager James Hutton, now of Haylin's, soon takes the Wind or from the Leavitts, and will spend much money on the interior. His partner will be George Trever, the bill-poster, and the house will be called the Lincoln Theatre. North Siders will no doubt welcome the change.

Tony Pastor is doing his usual phenomenal business on Jacobs' Chicago circuit. He packed the Clark Street Theatre last week and jammed the Alhambra twice yesterday. Next week he winds up at the Academy of Music. His company is a great one.

Manager Davis, of the Columbia, was held to the grand jury the other day, in bonds of \$200, for allowing Regalonia to dance in Venus. The child's mother was allowed to go on her own recognizance. On the same day Mr. Davis found that a cheque he had ordered cashed was no good, and when he went to see the man who gave it to him he whipped the elevator man because the latter refused to allow his dog to go up in the elevator. After narrowly escaping arrest he returned to the theatre only to find C. E. Callahan, who is responsible for Coot Hollow. Talk about hard luck!

Hallen and Hart passed through here the other day on their way to the coast. Lydia Yeamans-Titus is with them; also little Mark Murphy, who is to make an Irishman of the German coalheaver in The Idea, and who will resume his old role of Sheriff Clutch in the revival of Later On next season.

Burr W. McIntosh writes me to visit the Four Seasons Hotel at Cumberland Gap on a guarantee—of a good time. Elita Proctor Otis and Beverly Stignees are in his Summer company.

Coom Hollow opened at Haylin's yesterday. There was burlesque at Sam T. Jack's Empire and Madison Street Opera House, continuous minstrelsy and variety at Frank Hall's Casino, and vaudeville at the Lyceum, Olympic Park, and Regal's Pavilion.

Miss Kathleen Kerrigan, the pretty girl with Xobe last season, and Morton Stevenson, a young Chicago attorney, who was also in the company then, were married here last Tuesday.

E. H. Moore, of A Turkish Bath, submits the name of Miss Craig Demoforte for the coquette album. "She does serpentine dancing." He also sends Fanny Ina McClosky. From New York I receive Rara Vade, of the Casino; Winkie Tiddies, of Pauline Hall's company, and Tulla Trilber, of De Wolf Hopper's company. Titta Kinle is also on the list.

Ed. Groux, who returned from the coast recently with Leavitt's Spider and Fly, turned about and went back there in advance of Faust. He was damaged just three days.

Miss Helen Mar passed through here the other day on her way to New York, whence she sailed for Europe for a brief rest.

I have the prospectus of a new show which will "send out three advance agents" next season. Just think of three expense accounts, managers!

Every player now in Chicago has been, or is about to be, vaccinated. Small-pox is epidemic here.

Mike Cogh, of the Barnum Show, was recently injured in his car here by a collision in the Northwestern yards. He has been laid up at the hospital.

Our hot spell has been followed by a frigid wave, and heavy overcasts are in order to-night.

"Boy" Hall.

PHILADELPHIA.

Pauline Hall's season successful. The production well produced. What is to be in other theatres.

[Special to The Mirror.]

Philadelphia, May 21.

Honors of the week were easy between the Park, Chestnut Street Theatre, and the Chestnut Street Opera House. Each did a heavy business.

Pauline Hall, with Princess Treblonde, must have been pleased with the opening of the Summer season at the Park. Every desirable seat was sold for the week, and the rain of Friday night lowered the attendance for the single occasion. This week La Belle Helene began with a very large attendance.

Wilfred Clarke is still at the Grand Avenue, and is giving in Honor Sound and Mistaken Identity.

Princess Bonnie opened the ninth week with another crushing attendance at the Chestnut Street Theatre. No time has as yet been found for the closing of the house, and it would not be surprising if the management determined upon an entire Summer's work. Mr. Spencer will not put on another company after all, he having decided to give the country the original cast.

Richard Mansfield's engagement at the Chestnut Street Opera House was but a repetition of that artist's good luck. Every performance was to the capacity, except on Friday night, the occasion of the fierce electrical storm. All the principal members of the company are retained for next season, which will inaugurate an entirely new repertoire. This evening the house is closed for the purpose of rehearsing the Kilnsey Living Pictures, in conjunction with the comedy The Globe Trotter, opening Tuesday night.

The Butterflies at the Broad continues, and draws well.

The Standard, with a strong cast, gave excellent performances of Oliver Twist, to fine business. Jessie Mitchell as Nancy, and Emma DeCastro as Oliver, as well as Hugh Stanton as Fagin, and Hugh Ward as Artful Dodger are worthy of high praise for their conscientious work. Ten Nights in a Bar-

Room, the bill for the current week, draws a good attendance this evening.

George Leacock's stock company closed its month at the Temple, Camden, on Saturday night. Mr. Leacock was offered the management of the house by several of the heaviest stockholders, who are not satisfied with their experience with the present order of things. The company left a good name, and all the people are to be congratulated.

Manager W. J. Gilmore, of the Auditorium, who received eight hundred-and-twenty-four answers to his advertisement in The Mirror for people to engage for his Summer season, is working hard to have things in readiness for the opening on May 28. Rehearsals are held daily, and it is thought the living picture feature alone will create a decided sensation. Last week the Carmencita Royal Stars did an enormous business, with one of the brightest companies seen this season.

Forepaugh's Theatre, with the present week, will close a fine season of merit and money. This week, in repertoire, Fanny McIntyre, the leading lady, will take her farewell. She is a great favorite. Jay Hunt's engagement in Rip Van Winkle last week was in every way acceptable.

The Bijou business is large.

There will soon be three theatres running living pictures. Nixon and Zimmerman are out in a card stating their exhibition is the only original. The Park claims its pictures to be models from the painters, and Manager Gilmore claims that his director first started the scheme in Europe, and was copied by the other folk.

The New City Sports at Gilmore's Auditorium open to a large attendance.

The Lyceum with a combination, The Paris Gaiety Girls, had a fair matinee as a beginning.

EDWIN RUSHION.

BOSTON.

Last night of the regular season. George Leacock's company. Charles Henderson's company.

[Special to The Mirror.]

Boston, May 21.

A fortnight longer and the theatrical season will be a thing of the past and the Summer houses will have their own way. As it is three houses have closed and several others are playing their last attraction. This, too, is the time for testimonials, and all, from manager to stage hand, seem to be taking their turns.

Wilson Barrett is the principal exponent of serious plays left in the city. He has given a varied programme at the Boston, and to-night he opened his second week with Belshazzor the Mountebank, a piece with which Bostonians are comparatively unfamiliar. Six changes of bill are to be made during the week, which is the next to the last of the engagement.

Frank Mayo is giving plays of a more melodramatic order at the Bowdoin Square. Last week was devoted to Davy Crockett, and this week theatregoers have an occasion to recall the past as he revises The Streets of New York, appearing in his old part of Badger, which he played here nearly twenty years ago. The company is excellent.

Francis Wilson's superb production has drawn exceedingly large audiences to the Tremont, where he closes his season this week. Boston would not fill the theatre when Mounet-Sully and Jane Hading were there, but it paces the house to see Wilson.

Utopia, Limited, and its company did not please some of the critics at the Museum, but it has succeeded in drawing such large houses that the engagement will be extended for a few nights after this week before the company sails for England. The Museum will have its Summer season as usual. Willie Collier will produce A Back Number here on June 4, and Cora Van Tassel will give Tennessee's Partner, also new, after which there will be the production of a new light opera.

That The Private Secretary still has friends in Boston must be the opinion of the managers of the company. Gillette played the piece at the Hollis Street for a fortnight in the winter, and to night another company opened an engagement at the Park. T. M. Hunter is back in his old part of Catemole. By the way, it seems to me that one actress in the company has a name worthy a place in "Bill" Hall's collection—Daisy Hammett.

This is the last week but one of Hagenbeck's animals at the Columbia. The other attractions in the city this week are: Keith's New Theatre, an especially strong vaudeville bill, including Eva Bertoldi, Lizze and Vinie Daly, and others; Grand Museum, Katherine Rober, who plays East Lynne all the week except on Friday, when she appears in Camille for her benefit; Howard Athenaeum, Our Ida, a burlesque, a Kiraify ballet, and variety; Palace, E. F. Sanger's Vaudeville company. The Lyceum's regular season has closed, but to-night Manager T. W. Bingham and Advertising Agent Prosty took a benefit.

William Seymour will direct the performance of A Midsummer Night's Dream, to be given at the Grand Union Hotel, Saratoga Springs, early in August. A great cast will be selected, and negotiations are pending with George Riddle to give a reading of Shakespeare's comedy the morning before the performance, with grand orchestral accompaniment of Mendelssohn's music. A Midsummer Night's Dream was given at Manchester-by-the-sea six years ago under Mr. Seymour's direction, and was a most emphatic success.

William E. McQuinn will be the leader of the orchestra at the Museum during the Summer season which opens June 4. He has been a member of the orchestra for many years and is a great favorite among Boston musicians. George Purdy, whom he succeeds, is going abroad this Summer.

Amanda Fabris will not be a member of Francis Wilson's company next season. She says that the new opera which Mr. Wilson is to produce has no opportunity for her. The

principal parts are for comedian and sourette.

Harry Askin has a novel idea for the Summer season at the Tremont. The lobby is to be made a flower garden, and the flowers will change with the operas. For example, lilies and sunflowers will be in order when the season opens with Patience, but they will make way for roses when The Pirates of Penzance is revived.

At Music Hall, however, no change in decoration is necessary, for the "Pops" pack the hall no matter what the adornments may be. The season is more successful than ever, and while some of the theatres have fared lightly, seats at the "Pops" have all been filled.

Thirteen years ago Joseph Haworth left the stock company of the Museum. A testimonial is to be given him there 4, when Hamlet will be given with Maude Hoffman as Ophelia, Anne Clarke as the Queen, and Charles Barron as the Ghost. F. W. Ross, who is to be a member of Mr. Haworth's company next season, will be Osric. William Seymour and Nat Childs will be the Grave Diggers.

So long a programme has been prepared for the testimonial to William Harris at the Boston on Thursday that the entertainment will begin at 11 A. M. Wilson Barrett will give Chatterton, Charles Frohman's stock and Charles's Aunt companies will appear, Joseph Haworth and the Grand Opera House stock company will do A Man of the World, and E. J. Radcliffe and Isabel Irving will give A Pair of Lunatics. Peter F. Dailey and May Irwin will appear in an act of A Country Sport, and in a scene from Camille, in which the following named managers will appear: Daniel Frohman, Frank Sanger, J. Wesley Rosenquest, Frank McKee, Charles Hoyt, Edward E. Rice, Elva and Erlanger, Charles Jefferson, George Lederer, W. A. McCune, James J. Armstrong, William Dunlevy, Thomas Canary, W. J. Gilmore, Frank Howe, Isaac B. Rich, A. H. Dexter, William Seymour, Nat Childs, Charles J. Rich, Quincy Kilby, Ike Danenberg, William Gottlieb, William Smythe, Charles Evans, Charles N. Schroeder, Al. Stuart, Joseph Arthur, George Floyd, Julius Cahn, Richard Golden, E. Rosenbaum, John Hogarty, and Anson Pond. The other volunteers are Della Fox, Sadie Martinot, Marie Jansen, Lottie Gilson, Hans Hoffmann, May Ten Broeck, Mabel Stevenson, Lillian Burckhardt, Geraldine McCann, Henry E. Dacey, Dan Daly, Willie Collier, Charles Dickson, Ignacio Martinetti, Al. Wilson, Frank Moran, Ross and Fenton, Walter Jones, Frank Tannehill, Otis Harlan, George Fortesque, Harry Connor, John E. Henshaw, Wood and Sheppard, and Gus Kerker.

During the Summer several changes will be made at the Grand Museum. The house is to be lighted by electricity, and new scenery will be provided. Among the engagements already made for Prince Pro Tem at the Museum next Fall are Annie Lewis, Harry Davenport, Charles Kirke, and George Marion. The members of the Utopia, Limited, company played cricket against the Boston Zingari 18, and although they were defeated, the afternoon's outing was a pleasant one. Mrs. E. H. Crosby, wife of the dramatic editor of the Post, gave a reception in honor of Wilson Barrett 25. Among the guests were Marie Burress, who came up from her delightful Summer home at Sharon for the occasion, Joseph Haworth, Amanda Fabris, T. W. Ross, Emma Sheridan Frye, and Hillman, Louise Macintosh, Mrs. E. G. Sutherland, Mr. and Mrs. E. A. Barrett, H. G. Lonsdale and Mrs. Margaret Shaw Ingersoll.

The first appearance here of V. A. Thomas' new operetta A Musical Absurdity will be at Saul J. Hamillburg's benefit at the Park June 4.

Elita Proctor Otis is coming here 7 to play in The Lyons Mail at Frank J. Keenan's testimonial at the Grand Opera House 6.

Al Canby and his wife are going to England when the season ends, and will spend the Summer on the Thames.

George H. Timmons was called away from Boston suddenly last week, and the last half of his company's engagement at the Palace was devoted to Jerry, instead of The Fairies' Well.

Nat Childs will go to his Summer residence for the vacation, as he has several literary engagements to fulfil. John B. Schofield will be at Manchester-by-the-sea as usual, and William Seymour will rest at Dunbury until he goes to Saratoga. During the Summer Harry Askin and his assistants will run affairs at the Tremont and Phil. A. Shea will remain in the box-office.

JAY BOSTON.

CINCINNATI.

The Lady of Lyons at the Walnut-4 Street - The Streets of New York.

[Special to The Mirror.]

Cincinnati, May 21.

At the Walnut to-night The Lady of Lyons holds the boards. The production is for the benefit of the Ohio Hospital for Women and Children. That clever actress and charming woman, Sydney Worth, has made a prominent hit as Pauline, and in company with Mr. Boucicault responded to numerous curtain calls. Aubrey Boucicault, as Claude Melnotte, divides honors with Miss Worth. Frank Jones, as Glavis, surprised his many friends who have heretofore seen him in farce comedy.

Last night a testimonial benefit was tendered the employees of the People's Theatre by Managers Fennessy and Henck. Exhibitions of sparring, wrestling, etc., were introduced.

The Strollers of New York city presented Nat Goodwin's old success, Confusion, at the Walnut on the evenings of Friday and Saturday of last week. The performances were for the benefit of the Fresh Air Fund and the Children's Home.

The opera of Pinafore was given at the Odd Fellows Temple during the latter part of last week. Ada Glasca sang the role of Josephine and her friends seized the opportunity of showing their appreciation of Cincinnati's favorite prima donna.

The regular season at the Fountain and at the People's closed last night.

The Candy Expedition opened at the Pike to-night. This novel entertainment gives promise of being a success.

In last week's issue of *The Mirror*, Zephir Claggett makes the following remark: "I shall live to see the day when not a show will play Cincinnati." With all due respect to Mr. Claggett, I do not agree with him. Were he to live to twice the age of Methuselah he would never see that day. Good attractions always play to good business in this small village of ours, but poor attractions are treated with deserved contempt. Cincinnati has excellent taste.

Samuel H. Joseph, for many years connected with Robinson's Circus in the capacity of advertising agent, will, it is stated, assume management of Robinson's Opera House in this city, John Davis retiring.

The May Festival gave their opening concert to-night at the Music Hall. The advance sale has been very large.

—AND McDONOUGH.

CLEVELAND.

Opera continues to flourish at the Euclid—Walter Chase Jacobs' season—News and gossip.

(Special to *The Mirror*.)

CLEVELAND, O., May 21.

The second week of the Baker Opera company opened to-night at the Euclid Avenue Opera House very auspiciously. A large audience was in attendance. The Bohemian Girl being presented in a creditable manner. Next week, *The Chimes of Normandy*.

James H. Wallick in *The Blue Grass King* drew a good house at H. R. Jacobs' Theatre, where he will remain all week, presenting *The Cattle King* the last half of the week. This closes the season at this house.

Saengerfest Music Hall will open next Monday with Signor Liberati as the leading attraction.

Dorothy Norton will be welcomed back to Cleveland shortly as a member of the Baker Opera company.

Frank C. Gayler, press agent for Walter Man's Circus, was in the city last week. Mr. Gayler is the son of the well-known playwright, and has hosts of friends in this city.

The Cleveland *Sun and Voice*, in its issue yesterday, had a fine portrait of Fred M. Cox, treasurer of the Euclid Avenue Opera House. Fred is very popular with the theatre-going people of this city.

Manager Hamshaw will have an office in New York city during the summer, representing the Enterprise Lithographing Company, in connection with his other duties.

Miss Mae Rose Baker, the adopted daughter of Manager Baker, has captured the town by her wonderful dancing.

Mrs. Genevieve Stebbins, the great exponent of Debarte, will appear at Association Hall Thursday evening, 24.

—WILLIAM CRADDOCK.

ST. LOUIS.

Jacinto's Run Extended—The Duff Company closes the Olympic season—News and gossip.

(Special to *The Mirror*.)

St. Louis, May 21.

Owing to the great success of Lepore and Robyns' Mexican opera, Jacinto, at the Grand Opera House, the management announced on Friday that they would play another week opening to-night. The opera is now running smoothly. The cast has been strengthened by the addition of Cecile Essing in the contralto part of Blanca. Her friends received her warmly upon her first entrance to-night. Dorothy Norton continues her splendid work. George Denham in the character part of Delgado convulses the house nightly. All the principals are doing good work, and a pecuniary as well as an artistic success is already assured.

After two weeks of light opera by the Duff Opera company at the Olympic Theatre, it was decided to discontinue, so the theatre closed for the season with the performance of last Saturday night.

All the other houses have closed, and except the attraction at the Grand, there is no place of amusement open, nor will there be until the Cave and Terrace Park opens on June 3. Both Summer resorts will throw open their gates on the same night.

Mr. Hagan has been and still is hard at work beautifying his Terrace Park, and his company expect to arrive this week to finish their rehearsals.

Manager Frank McNeary also has his place in line order for the opening night, and his company will also arrive for rehearsals in a few days.

Next Saturday night the management of the Jacinto company will have a testimonial benefit given them. Wednesday night the Traders' Protective Association will have a night, and on Thursday night the Branch Gamblers will participate in the receipts.

Arrangements have been made with Manager Norton to have The Derby Winner open its season at the Grand Opera House, where it will also end its season next Spring.

Carolina Masanda arrived from Minneapolis last Thursday. She will remain here probably until she begins her season at the Cave with the third week's opera.

Ben Tichell has been engaged by Manager McNeary to attend to the press work for Uring's Case this summer. He made a success here some four seasons ago with the California Opera company at Schneider's Garden, as its manager.

Cecile Essing, who made a hit in Jacinto last season, was prevailed upon to come on from Boston to take her old part and she ar-

rived this morning, appearing for the first time to-night.

Arnold Wolford, manager of the Rice, Wolford and Sheridan company, left for New York en route for Europe last week.

—W. C. HOWLAND.

FOSTER NEED NOT APPEAL.

(Special to *The Mirror*.)

DES MOINES, Ia., May 21.—Judge Holmes, in the District Court here on Saturday, set aside the verdict of the jury in the case of William Morrison against Manager William Foster for \$25 damages for ejecting plaintiff from his Opera House, Feb. 2, 1892. Last month when the case came up in the District Court the jury brought in favor of the plaintiff. Morrison sued Manager Foster to recover \$5,000 for personal injury, loss of time, and injured reputation alleged to have resulted from his ejection from Foster's Opera House during a performance of *The Struggle of Life* on Feb. 2, 1892. The plaintiff held a coupon for a seat, but occupied another seat which he refused to vacate when requested to do so. It was Manager Foster's intention, after the jury had decided in Morrison's favor, to appeal to the Supreme Court to settle the question as to whether the manager of a theatre cannot eject a patron under such circumstances.

—LEE A. S. HUBBARD.

COLLIER IN KIDDER'S NEW PLAY.

(Special to *The Mirror*.)

POUGHKEEPSIE, N. Y., May 21.—Willie Collier gave the first performance at the Colingwood Opera House this evening of E. E. Kidder's new comedy-drama, *A Back Number*. This is a radical departure for Mr. Collier, who has hitherto been identified with farce-comedy. In addition to Mr. Collier the cast comprised George W. Leche, James R. Smith, Harry English, Wally Edinger, Louise Allen Collier, Mattie Earle, Helena Collier, and Helen Keimer. Mr. Collier in the dual role of Benjamin Bennett and his brother Shiftless Ike made a hit. The support was excellent. The performance was attended by a fair-sized and delighted audience. *A Back Number* should prove a success.

—EDWARD GELBERT.

GHOSTS WINS FAVOR.

When Henrik Ibsen's *Ghosts* was presented at a special performance in New York last Winter it was the general opinion that the play would only appeal to highly cultured persons and those of distinctive literary tastes. Its powerful and intensely dramatic elements were admitted, but its general tone and treatment were regarded above the heads of the ordinary theatre-goer. This judgment has been proven to be unfounded. After a highly profitable matinee at the Tremont Theatre, Boston, with the original cast under the management of S. Goodfriend, the play was given its first evening performance before a good-sized audience in Hartford a few weeks ago.

Both play and company made such an impression that a short season was booked, which closed last Tuesday. A return date in Hartford drew another good house, and the first performance at the Leland Opera House in Albany was such a distinctive success that a return date was arranged for within a week. The opera house was packed, and the players were honored with no less than five curtain calls.

The most astonishing feature about it all has been that the play has proven an immense drawing card to the patrons of the upper parts of the theatres.

The company has been declared magnificent. The powerful acting of Mrs. Ida Joffrey Goodfriend and Courtenay Thorpe has received unstinted praise in the principal characters. This together with the perfect ensemble of the performance would undoubtedly draw paying audiences in any play. Manager Goodfriend's short season, which was made with scarcely any printing outside of newspaper work, has shown that *Ghosts* with the original cast is a big theatrical card, and arrangements are now being made to take the play out next season with handsome printing and with a company that will include nearly the entire original cast.

MAY ROBSON REHEARS.

In appreciation of her charming hospitality throughout the Winter at her delightful home on West One-hundred-and-thirty-sixth Street, May Robson was agreeably surprised on last Sunday evening by the presentation of an elegantly engraved silver punch bowl, ladle and tray, through John A. Townsend on behalf of her numerous friends. To the accompanying scroll which was headed with the quotation—"I'll drink to her as long as there is a passage in my throat, and drink in Myria," the following names were appended: Mr. and Mrs. William Furst, Mr. and Mrs. Mackey, George Arms, Julia W. Haberson, W. B. Taylor, Nathaniel Schwab, Julie Opp, Mr. and Mrs. Edwin Stevens, Guido Marburg, John A. Townsend, Frances Nathan, Margaret Robinson, Norah Lamson, Ella Starr, Mr. and Mrs. H. H. Caboon, J. Edward Weld, William B. Sharp, Rose M. Hubbard, Minnie and Janet Lewis, Midge Baron, and Arthur Hamilton Birch.

PROFESSIONALS AT ST. CLEMENS.

The theatrical colony at St. Clemens, Mich., already includes Sadie Hasson, George W. Thompson, Charles W. Young, Charles A. Mason, William C. Cameron, Edwin R. Lang, Viola Ross, William Lang, Aimee Angulus, Oris Shattuck and wife, Jake Shattuck, and James Ryan.

Nick Norton is now managing the Opera House, and he proposes to engage all the professionals who desire to appear in a series of comedy and specialty performances throughout the summer. The first of these entertainments will occur on Friday evening of this week.

John T. Kelly and his family are expected at St. Clemens soon.

IN THE WINGS.

Mouret-Sully, the French tragedian touring here, has made more success outside of New York than in it. In Boston he created a furore that recalls, in the minds of old theatre-goers, the time when Charles Reicher captured the Hub. George Riddle writes that he thinks Mouret-Sully's *Edipe-Roi* the most stupendous piece of acting he ever witnessed. Riddle was able to appreciate the performance perhaps as no one else could, for he himself, it will be remembered, played the part in Greek in the production of the tragedy some years ago at Harvard.

How does the title of *The Lady with the Bullet Proof Coat* impress you? Rather lurid, possibly, but that is the way she is belled in London, and that is the way she is to be belled when she appears here. She made her debut in London on Saturday night ahead of the much talked of tailor, Dowse, and she made a sensation. Volley after volley of bullets were hailed upon her, but her magic coat protected her. Edmund Gerson has engaged her by cable, and she will be with us in six weeks. Three prominent places of amusement are desirous to secure her.

I frequently encounter pretty Queenie Vassar and her handsome husband, Lynch, the diamond merchant. Miss Vassar has received an offer to go to London to introduce a specialty at the Alhambra, but she has another bee in her bonnet—to star. Mr. Lynch has confidence enough in his wife's ability to back her, and a theatrical agent in town wishes to send her out in plays already made popular by a soubrette who died last Winter.

Wolf D. Falk, manager of Thomas Q. Seabrooke, is pestered by applications for passes. He has accordingly devised a new pass which will, he is confident, ward off some of the women at least. It reads: "Date—, name—, address—, year, month and day born—."

C. B. Cline, the enterprising press agent of Koster and Bial's, is arranging a room, connected with the lobby of the concert hall, where bicyclists may leave their machines while they see the specialties of the place. Mr. Cline is himself an expert and daring rider, and I should not be in the least surprised to find him before long exhibiting his trick riding to the patrons of the house. I would suggest as the next novelty that a room be also set apart for baby carriages.

Oscar Hammerstein has had a piano put into his office at Koster and Bial's, and simultaneously with the click of the typewriter in the press room and the click of coin in the box office may be heard now the feeble melodies of Oscar's forthcoming opera. From what little I have heard of it, I should say it will be a cross between *Werther* and *The Woman King*.

De Koven and Smith are having a very difficult time, attempting to discover a high baritone to sing the title role of *Rob Roy*, their next opera. This suggests the thought that in this country what may be termed romantic singers are as scarce as flies in February. That is the reason Paul Arthur and Cyril Scott have abandoned the legitimate for the operatic stage.

I hear that E. E. Rice intends to make five productions the coming season.

Henry Miller will have a hard day of it on Thursday. After the performance of *God-guns* at the Empire on Wednesday evening he will leave for Boston, where he will appear with Elaine Edison in *Frederic Lemaitre* in the benefit for Manager Harris; then he will take the train back to New York in time for the evening performance at the Empire.

At one end of a large table in a private parlor at the Hoffman House sits Sadie Martinot. At the other end sits Max Figman. Between them are innumerable manuscripts of plays of every kind. "If I have demonstrated anything since I have been on the stage," says Miss Martinot, "it is that I have versatility. I have appeared in drama, comedy-drama, melodrama, French comedy, extravaganza, light opera, and farcical comedy. So I propose, on my forthcoming starring tour, to exhibit any versatility I may possess. The public soon gets tired of a one-part actor or actress. I shall keep that fact in mind."

One of the most distressing features of this distressing season is the spectacle presented by the members of the Lambs' Club, endeavoring to bear up under the blow of seeing in print the name of their club and the names of themselves. The Lambs, it may not be generally known, is an institution of the most occult kind. Compared with it the Greek letter societies of universities become forums. Whenever an account of any of their gambols gets into a paper, the Lambs, I am given to understand, almost go into convulsions, and they present a pathetic picture, says the *Out*, as they stand after a night of a gambol, with their faces against the windows of the Herald building, watching the *Herald* fall out from the iron fangs of the presses. Then, when the papers are for sale, the awful rush they make to find out if, after all, their names are actually exposed to the public gaze, like a battle field, defies description.

Robert Hilliard thinks of starring again in *The Sleepwalker*, with Tom Burns in the part originated here by Paul Arthur.

That was, of course, a silly story that went the rounds on Sunday to the effect that Henry E. Dusey attempted to shoot himself in his dressing room at Palmer's on Saturday night, the close of the abbreviated run of *Adonis*. Why should he do anything like that? Certainly not because a sheriff attempted to arrest him on Wednesday on account of money matters. Dusey has got quite used to that.

—FACIEL.

REFLECTIONS.

The Westerner, under the management of George S. McFadden, has this company: A. S. Lipman, George C. Staley, Dan Collyer, A. M. DeLisser, H. DeLisser, Mart. E. Heisey, Edwin Mordant, Robert Ransom, George S. Trimble, Pauline Willard, Hattie Nefflen and Carrie Collyer.

A Baltimore paper says Mouret-Sully, the French tragedian, is ill in Paris. According to other information, he is still acting in this country.

Helen Bertram has been engaged to be prima donna of the Rob Roy Opera company. The opera is by De Koven and Smith, and will be produced in the Fall.

Harry Bagge, the actor, who has been ill with blood poisoning, is much better.

Benson M. Pierce, who has played leading heavies with Rhea during the past two seasons, has returned to New York.

Charles T. Dacey has almost finished the new play he is under contract to write for Jacob Litt. It is to be a society melodrama, dealing with a striking event in the financial history of this country. The piece is to be given an elaborate scenic production next January.

Fanny Cohen has been engaged to play Polly Hopkins, the principal soubrette role in Robinson Crusoe, during the Summer run of the burlesque at Gilmore's Auditorium in Philadelphia.

Mabel Amber will be the leading lady of Nat Goodwin's company next season.

Louis Masson has just engaged Clara Jean Walters to support his wife, Marie Burroughs, in her starring tour next season. She will play a strong part in *The Scapegoat*. Mr. Masson is looking for a young actor suitable for the character of Judah in the play of that name.

Where is that bright manager who wants to join hands with the young American actor, E. L. Davenport?—Miss office.

W. H. Chisholm has been appointed press agent of the Lexington Avenue Opera House and Terrace Garden.

Thomas J. Keogh will close his tour of thirty-eight weeks in A Pretzel at Omaha next Saturday. Next season Mr. Keogh will star in a new play under L. A. Kempton's management.

It is not likely that Harrigan's Theatre will reopen this season.

Elita Proctor Otis will leave for Philadelphia on Wednesday.

Seymour Hess says that the reason he does not look like ex-District Attorney Nicoll in *The Passing Show* is that he changed his mind at the last moment, and decided not to look like Nicoll.

Paul Arthur has taken a flat on West Fifty-fourth Street.

On Sunday morning the members of the Empire Theatre stock company will leave for Chicago.

Agnes Miller sailed for Europe last Wednesday. Charles Frohman also sailed that day.

The Lambs' public gambol will take place at the Casino on Friday afternoon.

Bert Wallace has been engaged for Katie Emmett's company.

Clarence Handysides has left Blue Grass and has joined Ada Gray's company.

I want a good comedy for touring.—E. L. Davenport, Massachusetts office.

Charles Horwitz has written and composed "Three Little Words," a taking song that Inez McCusker will sing in *The Prima Donna*. The piece is published by M. Witmark and Sons, of this city.

James P. Matthews has established his business permanently at 132 Broadway. Mr. Matthews has been nearly thirty years in brokerage pursuits, and he has earned an enviable reputation for trustworthiness and fair-dealing. He procures money on personal property of every description for professionals.

Augustus Pitou is expected at his office in New York next Wednesday.

Harry D. Wallen, representing F. F. Proctor, sent to Albany last week and dismissed Robert Kellar, treasurer of the Leland Opera House. An injunction was probably served on Harry P. Soulier, who has been associated in the management of the house. Mr. Proctor refused to talk about the matter to a *Mirror* reporter, saying that it is a very unpleasant subject to him.

Gus Bothner's revival of *A Bunch of Keys* next season will be elaborate. Charles Bowser has been engaged for his old part of Snags, and several European specialists will be introduced.

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Other dates as follows:

Broad Street, Philadelphia, Nov. 12.
 Park Theatre, Brooklyn, Nov. 19.
 Albany Theatre, Washington, Dec. 3.
 Lyceum Theatre, Baltimore, Dec. 10.
 Arena Theatre, Pittsburgh, Jan. 14.
 Opera House, Cleveland, Jan. 21.
 Grand Opera House, St. Louis, March 11.
 Grand Opera House, Minneapolis, 1 Week of
 continuous Op House, St. Paul, 1 Mar. 25.
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